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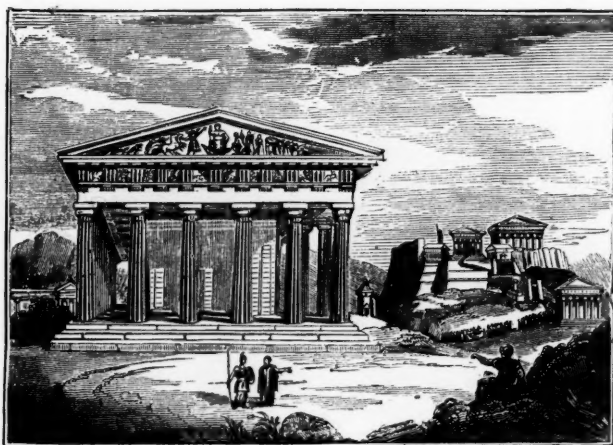
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OF

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AND THE DRAMA.

JULY TO DECEMBER,

1891.



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THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 3323.

SATURDAY, JULY 4, 1891.

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CONTENTS.

	PAGE
CONTINENTAL LITERATURE, JULY, 1890—JULY, 1891:	
BELGIUM, 9; BOHEMIA, 10; DENMARK, 11;	
FRANCE, 12; GERMANY, 19; GREECE, 24; HOL-	
LAND, 25; ITALY, 26; NORWAY, 27; POLAND, 28;	
RUSSIA, 29; SPAIN, 32; SWEDEN, 34	9-34
NOVELS OF THE WEEK	35
OUR LIBRARY TABLE—LIST OF NEW BOOKS	36-37
ADVANCE, AUSTRALIA! COPYWRONG; THE EPITAPH	
ON PETER, LORD ROBERTSON; THE 'DICTIONARY	
OF ANTIQUITIES'; THE RIVAL ORIENTAL CON-	
GRESSSES; A CHARGE OF PLAGIARISM	38
LITERARY GOSSIP	38
SCIENCE—GEOGRAPHICAL NOTES; SOCIETIES; MEET-	
INGS; GOSSIP	40-41
FINE ARTS—WESTMINSTER ABBEY; SALES; GOSSIP	41-42
MUSIC—THE WEEK; MINOR CONCERTS; GOSSIP; CON-	
CERTS, &c., NEXT WEEK	42-44
DRAMA—THE THEATRE AT MEGALOPOLIS; GOSSIP	44

CONTINENTAL LITERATURE, July, 1890, to July 1891.

BELGIUM.

FRENCH literature in Belgium has sustained two heavy losses this year: the deaths of the Baron Kervyn de Lettenhove and Mgr. Van Weddinghen. The latter, who was the Court Almoner and one of the most distinguished of the Roman Catholic clergy, had just published a remarkable monograph on 'L'Esprit de la Psychologie d'Aristote.' He was cut down in the prime of life, while M. Kervyn de Lettenhove was seventy-four years old. Kervyn de Lettenhove was a fertile author and a writer of merit, for although his style was frequently too emphatic, it was careful, a thing rare in Belgium. As an historian his strong religious convictions were frequently prejudicial to his impartiality. For example, he was a passionate adversary of William the Silent and an over-zealous champion of Mary Stuart. He may be said to have died with his pen in his hand, as his last work was the ninth volume of his 'Relations Politiques des Pays-Bas et de l'Angleterre sous le Règne de Philippe II.,' a collection of unpublished documents derived mainly from the British Museum and the Record Office in Fetter Lane. M. Piot, the Keeper of the National Records, has printed the eighth volume of the 'Correspondance de Granvelle,' the celebrated cardinal who played the chief part in the Low Countries when the religious troubles broke out under Philip II. MM. F. Vander Haeghen, Arnold, and Vanden Berghie continue the publication of their admirable bibliography of the Low Countries entitled 'Bibliotheca Belgica,' which this year has procured them the quinquennial prize of 5,000 francs awarded by the Belgian Government to the best work dealing with the national history. The Jesuit father Carlos Sommervogel has undertaken a work not less important in his excellent 'Bibliothèque de la Compagnie de Jésus.'

Two veteran historians, Mgr. Namèche and Canon Daris, have issued, the former two new volumes of his large 'Cours d'Histoire Nationale,' begun in 1883 and now nearly finished, the latter a new volume of his 'Histoire du Diocèse et de la Principauté de Liège' from its origin down to

the thirteenth century; but the most important contribution made to Belgian history has been the 'Introduction à l'Histoire des Institutions de la Belgique au Moyen Âge' of Prof. L. Vanderkindere, of the free University of Brussels. The author's style is lucid and elegant, and he has discussed in succession the prehistoric, Celtic, Roman, and German periods in Belgium, investigating in detail the Frankish institutions down to the treaty of Verdun (843). Under the title of 'La Renaissance des Lettres et l'Essor de l'Érudition Ancienne en Belgique' Prof. Félix Nève, of the Catholic University of Louvain, has collected in a volume essays previously printed on Erasmus, Sir Thomas More, and some other humanists of the sixteenth and seventeenth centuries who left marks of their influence on the literature of the Low Countries. For some years past the four Belgian universities have seen arise in their midst veritable historical laboratories. We have previously mentioned the publications of the pupils of the State universities at Liège and Ghent. This year especial mention is due to 'La Querelle des Investitures dans les Diocèses de Liège et de Cambrai (1075-1107),' by M. A. Cauchie, of the Catholic University of Louvain, and 'L'Élection du Pape Clément V.,' by M. Léon Leclère, of the free University of Brussels.

In political economy the first book that ought to be mentioned is the work of a beginner, M. Ernest Mahaim, who in his 'Études sur l'Association Professionnelle' has sketched the annals of the colleges of Roman artisans, of the corporations of workmen in the Middle Ages and under the *ancien régime*, of the professional syndicates in France, the trade unions in England, the societies of workmen in Germany and Austria, and the professional unions of Belgium, concluding with remarks on the future of trade unions, especially on the Continent, where they are much less developed than in England. Baron H. de Royer de Dour has collected a great deal of exact and curious information regarding the manner in which the workman is housed in different parts of Belgium in a volume 'Sur les Habitations Ouvrières en Belgique,' which has been crowned by the Royal Academy. In seventeen plates that accompany his letterpress he has represented some of the chief types of workmen's houses throughout the kingdom. M. Émile de Laveleye has issued a monograph on 'La Monnaie et le Bimétallisme International' as well as editions entirely rewritten of his 'Socialisme Contemporain' and 'La Propriété et ses Formes Primitives.'

Mgr. de Harlez, of the University of Louvain, has produced a noteworthy monograph on 'L'École Philosophique Moderne de la Chine'; and Prof. P. Hoffmann, of Ghent, has in his 'Religion basée sur la Morale' treated a topic familiar to Englishmen and Yankees, but little studied on the Continent. He has investigated with care the action of the societies established in the United States for promoting moral culture, and has translated fragments of various American writers on the necessity of a new ethical movement in religion, on the strength and weakness of Protestantism and Liberalism, on the new religion based wholly on morality, &c. M. Hoffmann's volume is a

practical supplement to the historical facts collected by Count Goblet d'Alviella in 'L'Évolution Religieuse Contemporaine chez les Anglais, les Américains et les Hindous,' which appeared in 1884 and which we mentioned at the time.

A curious problem has been started by M. F. A. Gevaert, the Principal of the Brussels Conservatoire, in 'Les Origines du Chant Liturgique de l'Église Latine,' and among the assailants of his theory the most notable is Dom Germain Morin, who has published a monograph on 'Les Véritables Origines du Chant Grégorien.' The work of MM. L. and E. de Taeye on 'Les Arts Plastiques en Belgique' has been deemed worthy of the prize of 25,000fr. founded by Leopold II. M. Baes has issued a superbly illustrated work on the 'Tours et Tourelles Historiques de la Belgique.' Every tourist has noticed with admiration the astonishing variety of towers and belfries to be found in all our towns, and even in quite small villages. In this work they are reproduced with surprising success in coloured plates from the water-colour drawings of the author.

In *belles-lettres* the group of writers who style themselves "La Jeune Belgique" have been most talked about. Their young chief, Max Waller, died last year, but an odd incident has brought to the front one of the youngest of the clique, M. Maurice Maeterlinck, a Fleming of Ghent, who writes in French. Last August M. Octave Mirbeau devoted an enthusiastic "premier Paris" in the *Figaro* to a play by M. Maeterlinck, 'La Princesse Maleine,' of which we made mention last year. He said there roundly: "In short, M. Maurice Maeterlinck has given us the most genial work of the day, the most extraordinary and the most naïve also, comparable and—shall I dare to say it?—superior to the best of Shakspeare." It is probable that M. Mirbeau had a little forgotten his Shakspeare when he read 'La Princesse Maleine,' which is only a rather clumsy *pastiche* from Shakspeare, and is distinguished from Shakspeare by a complete absence of anything like delineation of character. The Belgian public, which is not accustomed to read such language in the Parisian papers, was excited by this apotheosis of M. Maeterlinck; it assumed the proportions of an event, and was eagerly discussed in the political press, a thing almost unexampled among us in matters purely literary. Since then the hero of all this fuss has produced on the stage two strange pieces, 'L'Intruse' and 'Les Aveugles,' and a translation of a treatise of a Flemish mystic of the fourteenth century, 'L'Ornement des Noces Spirituelles de Ruysbroeck l'Admirable.' Jan van Ruysbroeck was the rival of Tauler and Suso, and the friend of Gerardus Magnus (Geert Groot), the founder of the Brethren of the Common Life. Ruysbroeck was not only a "doctor mirabilis," but an admirable writer of Flemish prose, and M. Maeterlinck has excellently reproduced in French the mystic's poetical and rhapsodical style.

Literature in the Flemish language continues to flourish in the Flemish part of Belgium. Among the verse may be mentioned the complete poems of Major V. Van de Weghe, a retired officer. In prose we have to mention a sensational novel by

M. Reimond Styns, 'In de Ton'; an interesting little volume of 'Gedichten in Proza,' by M. Brans; some novelettes by M. O. Wattez, styled 'Jonge Harten'; and sundry promising sketches by two beginners, M. L. Smits, 'Uit het Leven,' and 'Novellen en Schetsen,' by M. Gustaaf d'Hondt. The chief dramatist, M. Gittens, of Antwerp, imitates Shakspeare with more success in Flemish than M. Maeterlinck in French. M. Gittens's last piece, an historical drama of the times of the first Napoleon, 'De Maire van Antwerpen,' has proved extremely popular.

To archaeology Flemish literature has added a new volume of M. F. de Potter's elaborate history of the buildings and streets of Ghent. In the fourth volume of his 'Verzamelde Prozaschriften' M. Julius Vuylsteke has collected some important historical dissertations on the Artevelde, on the copper Dragon which crowns the belfry of Ghent—it was made at Ghent at the close of the fourteenth century, and was not brought from Constantinople by the Flemings after the fourth Crusade, as has been believed till now on the faith of an absurd legend—and upon the political assemblies which the people of Ghent of the fourteenth and fifteenth centuries used to hold in the open air in the Vrydag Markt (Friday Market), as the ancient Greeks did in the agora or the Romans in the forum. Prof. J. Vercoullie, of the University of Ghent, has published an excellent 'Etymologisch Woordenboek der Nederlandsche Taal.' This work proves the revival of Germanic philology, which has been languishing in Belgium. A pupil of the same university, M. Frans Vanden Weghe, has devoted an interesting monograph to the literary and linguistic movement in West Flanders, which has long exhibited particularist tendencies, and to the chief poet of that district, the late Albrecht Rodenbach. A modest parish schoolmaster in the neighbourhood of Ghent, M. A. de Cock, has written a considerable work on the 'Medical Folk-lore' ('Volks-geneeskunde') of Flanders, which we may recommend to the notice of specialists in all countries; while all who feel an interest in the study of popular poetry will welcome with pleasure the first volume of the 'Nederlandsch Liederboek,' issued by the Willems-Fonds. In it will be found patriotic and local *chansons* (texts and melodies) from the sixteenth century to our time—such as the 'Wilhelmus' of Marnix de Ste. Aldegonde in honour of William the Silent; the songs of the Gueux in revolt against Spanish tyranny; the national lyrics of Flanders, Holland, the Orange Free State, and the Transvaal; the song of Ypres; and the mediæval song of the four sons of Aymon and their horse Bayard, which is still sung at Termonde, the native town of Mr. Polydore de Keyser. The second volume, which is in the press, will contain a selection of mediæval ballads, of love songs, of students' songs, of children's ditties, and of comic songs, several of which are of very ancient date. The musical part of the work, which is important, has been superintended by M. Florimond van Duyse, son of one of the chief Flemish poets of the last generation, and our most learned authority on Flemish music.

ÉMILE DE LAVELEYE—PAUL FREDERICQ.

BOHEMIA.

THERE has been more than usual activity in Bohemian literature during the past twelve months, the result of which has been a number of novelties, some of them of considerable value. Alongside of the older schools of thought, the romantically patriotic and the pessimistic, a realistic movement has sprung up which excites much interest.

Our lyric poetry has been on the whole less remarkable than in the preceding twelve months. Patriotism is the key-note of a valuable collection by V. Jos. Pokorný-Pikulsk, published under the title 'Coming to the Mill with my Little Store,' in which the simple-minded poet gives the results of the toil of twenty years, consisting of sweet patriotic strains, some satires on the circumstances of the time, and here and there elaborate allegories. The form of these poems is as perfect as the author's patriotism, and they all breathe a warm love of freedom and art. In the 'Roses and Thorns' of Vojtech Pakosta a higher flight is taken and greater power shown, particularly in delineations of nature, as in the part entitled 'Forest Walks,' which pictures the beauty of the Bohemian forest.

The pessimistic school is represented by Jar. Vrchlický's 'Voices in the Desert,' a series of sonnets similar in style to former productions by Svatopluk Cech and Jos. V. Sládek. A collection by the gifted Bohdan Kaminský, 'A Day of Bliss,' consists of poems evincing deep feeling, but so melancholy as to be less generally attractive. Frant. X. Svoboda's patriotic pieces, 'In our Atmosphere,' are rather weak in thought, nor does he show much power in description. Among the younger poets of this type, Ant. Klášterský in 'Fallen Leaves' unites deep emotion with brighter views of life and poetry; and Jar. Kvapil, who has published two volumes, 'A Poet's Diary' and 'A Rose Bush,' though a trifle vague in his ideas, still exhibits no small amount of power and imagination, coupled with profound, but melancholy feeling. In Emanuel z Cenková's 'Eros a Psyche' pessimistic and realistic tendencies are united, and Z. Janko-Dvorský's 'Floating Clouds' go nearly to the extreme of naturalism, and are devoid of all poetic illusion or ideal. Of the realists the most noteworthy is A. Sova, more generally known by the pseudonym 'Ilja Georgov.' His collection of 'Realistic Stanzas' is more perfect in form and deeper in thought than the other publications of younger men. He has not quite disclosed his real views, nor adopted as yet any decided style; still in his earnest pictures of life, and in the rich invention that marks his *causeries*, a powerful individuality is discernible.

Narrative poems are less numerous, but what have appeared are of a higher class. The naturalistic school eschews this department of literature. The patriots are well represented by a long poem, 'On the Waves,' in which the author, Adolf Heyduk, makes a simple subject highly interesting by melodious songs and picturesque descriptions. Svatopluk Cech's well-conceived and humorous satire, 'The Facetious Story of a Bird, Velikán Velikánovic,' is in plot and verse not without marks of genius, but the effect of the whole is marred by the solution of the plot turning out too trifling, and not

harmonizing with the powerful invention of the rest of the poem.

More numerous works have been produced by the pessimistic school. One of the partisans of this style, Karel Kucera, has given us a collection of 'Lost Stars,' in which old Greek legends are united with patriotic motives and mediæval lore. More interesting than these is a narrative poem by Fr. X. Svoboda, 'The Unknown Guest,' which attracts by a happily chosen subject and a well-managed plot. Less powerful, though perhaps showing more depth of feeling, is Bohdan Kaminský's tale 'Má Tatána.' Julius Zeyer is a more independent member of the pessimist school, and has given us this time another echo of mediæval poetry in 'A Tale of Charlemagne,' a fine specimen of the best style of narrative poetry, founded on early legends and stories. What mars it a little, in my opinion, is the want of rhyme and of conciseness, though on the other hand it must be acknowledged that the blank verse in which it is written has induced a greater freedom of diction and fancy. Like Zeyer, Karel Leger belongs only in some respects to the pessimists, exhibiting as he does a good many realistic tendencies. He has written a tale in verse, 'In Retirement,' which, though it is not without defects both in plot and detail, displays an unwonted power of dreamy, reflective description, sometimes touched with satire and irony. Similar lights and shadows may be observed in Milos Cervinka's 'Hynek.'

Fiction has been cultivated with ardour and success, as the number and quality of the works produced suffice to show. Of historical novels the best is 'The Three Votes,' from the pen of the first Bohemian novelist of the present day, Alois Jirásek. It is a supplement to two former tales of the fifteenth century, a most notable period in Bohemian history, and is a successful picture of the state of the country during the contest of Wenceslas IV. with the nobility and Archbishop John of Jenstein. The chief interest is attached to the young squire of Trocnov, Jan Zizka, and to the struggles of patriotic Bohemians against the great preponderance of wealthy Germans in Prague and other places, which ended, as is well known, successfully, the Bohemians obtaining three votes in the university. Besides this work there are shorter historical tales, more or less interesting, such as J. Braun's 'In Olden Times' and Boh. Brodský's 'Ze Zrucských Matrik.'

Of the tales of modern life, some are in the old well-known romantic style, in others the newer so-called naturalistic school is represented. To the former class belongs Servác Heller's effective story, 'The Romance of the Battle-field,' written in the form of memoirs, and excelling in descriptive passages. The plot of the story is simple, but worked up to a powerfully tragic close. Another book by the same author, 'Firma Stocký & Co.,' though more elaborate, is less pleasing. A highly romantic colouring prevails in Frant. Herites's 'Nobility of a Borough,' in which a beautiful fundamental idea is cleverly carried out in the characters and details. Vác. Vlecek's last work, 'The Black Lake,' is a carefully devised tale of real life, and both plot and details are excellent. There are fine descriptions of scenery and

character. Ignat Herrman, in his realistic story in four parts, 'At the Ruined Shop,' gives a lively and true description of real occurrences amongst the middle class in Prague, and attracts by the clearness and power of the plot as well as by the minuteness of psychological detail. The secondary characters are described with ability as well as the principal ones. The language of the story, however, is rather deficient, which helps to mar the effect.

In shorter tales and sketches the romantic school prevails, though even here realism shows itself. Benes Sumavský's 'Mefistofela' is powerfully written, while his collection of shorter stories, 'From my Picture Gallery,' is less attractive. Fr. Herites's 'Stories' are better, especially 'The Miniature' and 'The Lucky Garnet'; and Bozena Kunetická's 'Four Tales' are more commendable than Tereza Novák's 'Romance of a Borough' and her sketches 'From Town and Solitudes.' Of many other novelties I need only mention Fr. Bursn's 'Romance of Romanus,' Kolda Malinský's 'The Hard Head,' R. Kronbauer's 'Last Stages' (second part), J. M. Hovorka's 'Among Masters and Servants,' and Z. Podlipská's 'The Right of Love.'

Some of the realistic tales have more artistic worth, such as Gabriela Preissová's 'Stories,' and certain of her sketches 'From my Album.' Adolf Cerný's 'Lusatian Pictures' and J. Stemberka's 'Shadowy Sketches' form as it were a connecting link with the last tales I have to mention—V. Kosmák's artless, but very successful sketches from life and nature: 'The Lost Woman,' 'A Piece of Good Advice,' and 'Bida je, Proto-juchu!'

The drama has been enriched by several remarkable works. One of the best is 'The Bracelet,' a capital comedy in one act, found among the unpublished literary remains of Em. Bozdech, whose sudden disappearance, which I mentioned last year, has never yet been explained. The subject of J. Vrchlický's comedy, 'The Ears of Midas,' is interesting and the language admirable, while a tragedy by the same author, entitled 'Love and Death,' taken from Spanish history and reminding the reader of Shakespeare's 'Romeo and Juliet,' is destitute of any notable dramatic interest. Alois Jirásek's 'Vojnarka' supplies a clever picture of Bohemian country life. Similarly effective is Gabriela Preissová's drama 'Gazdina Roba,' a powerful delineation of life among the Slovenes in Moravia, which originally appeared as a narrative under the same title, but was changed by the writer herself into a play. 'Gold Rain,' by Václav Stech, is a social drama of rare power and effect, with a wholesome moral, equally commendable both as to characters and dialogue, and ranks decidedly above Karel Pippich's piece, 'Visionary Greatness.' Of less remarkable pieces I may mention E. Jelinek's 'The Ensign' and J. Vávra's racy farce 'Grand People.' On the whole, our drama still maintains the old romantic colouring, and has been but slightly affected by realism.

BOHUSLAV CERMÁK.

DENMARK.

THE results of our literary efforts of the year might perhaps be briefly indicated thus: the books by beginners are few and

rather insignificant, yet, on the other hand, a respectable number of valuable works have been issued by authors of established reputation.

The writer who I think deserves to be noticed first is H. Drachmann, all the more as he seemed not long ago to have sadly lost his early vigour. The new collection of lyric poems noticed in my last review was already an omen of recovery, and this time he has abundantly atoned for his insignificant productions (I may say failures) of recent years. His long romance 'Forskrevet' is in more than one respect remarkable. Firstly, it gives a masterly picture of the author's own self, divided into two individualities: the hare-brained, but good-natured giant, the poet Ulf Brynjulfsen, and the more quiet and accommodating, but, in his way, not less gifted, man of the world, the painter Henrik Gerhard; these two, and a somewhat improbable character, a songstress, are the principal persons in a prolix tale. Secondly, it abounds in spirited, though often rather harsh reflections on the condition and ruling sentiments of our country. Last, but not least, it contains several pictures of really fascinating beauty and perspicuity. Besides it Drachmann has lately issued another book, of less importance certainly, yet still fresh and entertaining, viz., 'Tarris: Tales from the Alps of Carinthia.' And, moreover, shortly before the romance was published he finished a series of sketches (under the title of 'Trolldøj') accompanying some fantastic drawings by our best artists of the well-known creations of popular superstition, such as the witch, the three-legged horse, the Jack o' lantern, &c., and in most of them with incomparable art caught the mystical, dreamy tone of the subject.

Upon the whole, sketches of different sorts occupy this time a conspicuous place in our literary harvest. Some of them, indeed, belong to the best publications of the twelve months. H. Pontoppidan's 'Krøniker' ('Chronicles') and Niels Möller's 'Hændelser' ('Occurrences') afford both of them in their small pictures brief, but clear glimpses into the limitations of life and the depths of the human soul, the former painting with a broader brush, the latter with great minuteness and delicacy on the somewhat gloomy background familiar to readers of the verses that the author published two years ago. C. Ewald's 'Erotik' is perhaps not possessed of so great originality of style, but the writer still evinces subtle skill in analyzing and depicting love in its different shapes. Of less value are 'Sketches and Fantasias,' by Thor Lange; 'Men,' by Lauritz Petersen (his first book); and 'In the Open Air,' by A. E. Betzonick, who, as might be supposed from his former volume, often shows a youthful inclination to defy the ideas of morality and respectability commonly recognized. Still, his defiance is not ungracefully managed.

From the great number of new novels and tales I may single out 'Soldiers,' a collection of short tales, by which the anonymous author (Capt. P. F. Rist) has happily confirmed the favourable impression made by his excellent book of last year, 'A Recruit in Sixty-four.' S. Schandorph, who lived abroad for a couple of years, has published two volumes of tales, 'From Abroad and from Home' and 'On Journeys,' the

greater part of which vies with his best work. Then H. Pontoppidan has issued two clever tales under the title of 'Nature,' and P. Mariager increased the series of his able pictures of life in ancient Greece by 'The Queen of Cyrene, and other Antique Tales.' In the volume entitled 'A Hole in the Ice, and other Tales,' by O. Madsen, some of the smaller pieces especially afford evidence of talent, and at all events are more sympathetic than the previous attempts of this author; whereas Joh. Jørgensen's novel 'A Stranger' is rather tedious and affected, and scarcely on a level with its predecessor ('Forsværgelse'). 'Strength,' telling of the hopeless passion of a youth for a married woman, forms the *début* of a young author, H. Rode; maybe it displays some excellence of style, but upon the whole it is dull, and does not excite any real interest in the characters depicted. Another beginner, Otto Larssen, is possessed of a talent for story-telling of a more agreeable cast; but certainly his 'Childish Grief, and other Tales,' does not evince any striking originality. New novels have further been published by H. F. Ewald, Holm-Hansen, C. Möller, F. C. v. d. Burgh, Joh. Meyer, author of 'Rønnebeer' ('The Mayor's Daughter'), B. Elmgaard, Chr. Schrep, &c.

Of the new volumes of verse hardly any one can claim particular mention in a brief review like this. Nik. Bøgh has issued 'Reminiscences and Melodies'; V. Røse a narrative poem, 'Master Dubitans'; Chr. Richardt, 'The Lord's Prayer' (illustrated by C. Thomsen). E. v. d. Recke, too, has published a new collection of verses, in form not inferior to his earlier ones; but it is a pity that his abilities should be mostly wasted in snobbish flattery of high persons and silly abuse of modern literature. Of the beginners, O. Madsen in 'The Wild Wine' exhibits, I think, the most talent.

Turning to dramatic writers, I may first name Mrs. E. Gad, whose new comedies, 'A Warning' and 'A Silver Wedding,' again mark an advance; they are well composed, and the lively dialogue rallies our society on its defects in an entertaining and good-humoured manner; the latter play especially was when performed received with extraordinary applause. G. Esmann's 'In the Province,' though almost destitute of action, proved a success too, thanks to its amusing gallery of provincial types. Another comedy, 'I Ravnekrogen' ('At Gotham'), by an anonymous writer, likewise representing life in a small Danish town, is of a sharper tone, and aims at a more thorough portrayal of its characters. That fertile dramatist E. Christiansen has published, besides a clever little comedy of modern life ('Idle Tales'), a romantic fairy play, 'Peter Plus'; but although the author in introducing his work emphatically declares that he has chosen this new species as a higher and more poetical one, scornfully rejecting the commonplace representation of real life, the result of his efforts proves to be a rather tedious and insignificant allegory wrapped up in beautiful verses. The pseudonymous writer Woldemar has followed up his tales 'Fra Hexernes Tid,' that some years ago made a well-deserved sensation, by a play 'Geggers,' in quite the same style, scrupulously reproducing the mode of speak-

ing, and, as far as possible, of thinking too, of our ancestors of the seventeenth century; if not disguised in this artificial, old-fashioned dress the plot, indeed, would be of no great interest. K. Gjellerup this year has tried to compose a tragedy out of everyday life nowadays, but though exerting all his subtle art he has not solved the problem; his 'Herman Vandel' does not succeed in exciting the interest which he claims for the weak, grandiloquent hero. Among the remaining plays I need only name 'King Waldemar,' a lyrical drama by Anna Erslev (*alias* A. Borch), which is accompanied by a treatise on Danish historical plays.

Our historical writers as usual have confined their attention to our own country (and Norway) in older and more recent times. One book only, viz., 'The Fall of Robespierre,' by L. F. Toft, deals with foreign history. Of great significance is the valuable work of Prof. E. Holm, 'Denmark—Norway, 1720–30.' Then the aged popular historian F. Barfod, continuing a previous work of his, has commenced a narrative of 'The History of Denmark, 1536–1670'; while Rich. Petersen has collected a series of small treatises in 'Reminiscences from the Shore of the Sound.' The abundant literature on our last war, mentioned in my former reviews, has been further increased by two books: 'A Parsonage in Sundeved (in Sleswick) during the War of 1864,' by N. L. Fejlberg; and 'The Chief Physician,' by the anonymous writer 'An Old Army Chaplain.' With our parliamentary history of recent years A. Duus is dealing in a somewhat polemical manner in 'Constitutional Conflicts' and 'Democratic Politics.' A great many new contributions to our history have been given in the form of biographies. Chr. Blangstrup's 'Christian VII. and Caroline Mathilde' is distinguished by a lively style, and subtle understanding of the characters of that unfortunate couple. The life of another of our kings, Christian IV., forms the subject of a popular work commenced by Liisberg-Beerling and A. Larsen. Both of these books are richly illustrated. The autobiography of a Danish officer and courtier of the seventeenth century, Jörgen Bielke, has been for the first time edited by J. A. Fredericia; while on the occasion of his second centenary the life of our naval hero Tordenskjold has been told once more by P. Ancher. Some new information about the reign and character of Frederick VII. has been furnished by the 'Reminiscences of C. E. Bardenfleth' (*ob.* 1857), who was Minister of Justice and a personal friend of the king's. To the personal history of almost the same period a little book by J. C. Freudentahl, 'Bishop Mourad' (*ob.* 1887), belongs. Of autobiographers still alive I have to mention a clergyman, V. Birkedahl, who in his 'Personal Events of a Long Life' briefly portrays many of our leading men in politics, theology, and literature; Jos. Michaelsen, a retired Post Office servant, who in 'My Contemporaries' claims for himself the first idea of the international postal union; Commodore A. Wilde, who in 'From Sea and Land' relates again, in his lively and unpretending manner, his adventures at home and abroad; finally, a young novelist, H. Bang, who in his 'Ten

Years' candidly confides to us his varied experiences as author, journalist, and unsuccessful actor.

The books on literature and art are less numerous, yet some of them are of great interest. Of the elaborate work on 'Young Germany' (Heine, Börne, Gutzkow, and their contemporaries), by G. Brandes, with which he at length concludes his 'Main Currents in the Literature of the Nineteenth Century' (commenced in 1871), it is enough to say that it is by no means inferior to the preceding five volumes. Further, the first volume of 'Dutch Painting,' by a skilful critic, K. Madsen, promises to be a precious addition to our rather scanty art literature. Prof. Joh. Steenstrup has issued a treatise on 'Our Popular Ditties of the Middle Ages,' investigating their true form and age and their æsthetic value; and Fr. Rønning continues his work on 'The Age of Rationalism in Denmark' in a second volume, 'Ewald and Wessel.' Besides these I have to name 'Rob. Browning,' by J. Stefánsson; 'R. Wagner in his Nibelungenring,' by K. Gjellerup; and the 'Posthumous Writings' of our renowned ballet master A. Bourdonville (*ob.* 1879), partly dealing with the arts of dancing and acting.

Of new books of travel—besides the 'Journey in Four Parts of the World,' by Irgens-Bergh, now concluded, which by its fresh and instructive narrative and its authentic illustrations forms a work of great interest—I have but to notice 'A Trip to Norway,' by Kr. Arentzen, and the somewhat superficial 'Two Danish Travellers on the Congo,' by Cpts. Martini and Schönberg.

In the department of philosophy—as usual but scantily supplied—the most important publication, I think, is the 'Ethical Inquiries,' by Prof. H. Höffding. C. N. Starcke has published a treatise on 'Scepticism,' and a beginner, E. Larsen, a monograph on 'The Philosophy of Hobbes.' A. C. Larsen in 'Æsthetics and Life' tries, in his well-known plain manner, to investigate the reciprocal effects of æsthetic feeling and practical life and the right mode of combining them. The results of the modern critical study of the Bible have been successfully popularized in two small books by a Liberal clergyman who has lost his living, Henning Jensen, viz., 'The Childhood and Youth of Jesus' and 'Jesus in Galilee.' A noticeable contribution to our ecclesiastical controversies is the "Anti-Grundtvigianer" Prof. H. Scharling's 'Grundtvig or Luther,' which has called forth an answer in a pamphlet 'Luther and Grundtvig,' by another theological professor, Fr. Nielsen.

VIGGO PETERSEN.

FRANCE.

If one tries to analyze in a few words the character of the literary work done in France during the past year, one must particularly praise the efforts made by our historians impartially to disinter historical truth from a considerable number of memoirs and journals, more or less important, which they have rescued from oblivion. In pure literature, it should be added, there is a very characteristic reawakening of poetic sentiment, and an attempt on the part of our novelists to return to the "romantic romance" in preference to the psychological

fiction, which has lately been more relished than ever.

M. Ernest Renan has this year published the third volume of his 'History of Israel,' certainly one of the most remarkable and most original monuments of contemporary erudition. The new volume comprises the prophets and the Babylonish captivity. In nearly every page the reader will encounter most notable philosophic views, presented with charming novelty and unexpected originality. A simple word sometimes serves to indicate a new view, as when he speaks of "abuses and inequalities, without which there can be no strongly cemented society." At every turn, also, M. Renan establishes a connexion between the ancient events of which he treats and those recent matters in which we have all borne our part, and it does not strike us as surprising to find M. Renan treating an adventure such as that of Jonah and the whale, for example, as a rough sketch which he compares with mocking gravity to the 'Belle Hélène' of MM. Meilhac and Halévy. But this is only one of the little points which suggest themselves to the readers of M. Renan's books. The feeling which the perusal of the present work especially produces is profound respect and admiration for the immense labour and research undergone by this writer, one of the most original thinkers of modern times.

The public are aware that M. Taine has undertaken in his 'Origines de la France Contemporaine' a gigantic piece of historical philosophy, in which he clearly maintains that we continue to live under the régime of administrative institutions inaugurated by the despotism of Napoleon, who is thus proved to be the "architect of modern France." In the new volume which M. Taine has just added to this work we find a fully developed portrait of Napoleon. In the eyes of M. Taine, the conqueror of Austerlitz is an Italian of the fifteenth century, transported by some strange freak of fortune into modern times. In proof of these assertions, M. Taine points out in Napoleon's character the imperious will, the vehement desires, the profound feelings of his ancestors; while a glance at the other side discovers a reckless sacrifice of the future to the present, and a mind governed entirely by personal interests, incapable of self-sacrifice or even good faith. Although rather sombrely painted, this portrait of Napoleon is effectively framed in the new volume of M. Taine's history, which finds in the absolute egotism of its hero a reason for the universal egotism of our whole society; and the writer draws the most pessimistic conclusions from the proofs of this selfishness, which is to him the chief characteristic of our artificial times.

M. Ernest Lavisse continues the publication of his remarkable studies on the origin of contemporary Germany. The new volume contains the history of the youth of Frederick the Great, and these lively and picturesque pages are marked by an original and racy philosophy, which crops up at every turn as the eminent historian traces the course of that lamentable era in the life of Frederick II. during which the philosopher prince was called upon to suffer innumerable vexations at the hands of his

father. Nothing could be imagined more dissimilar than the characters of these two sovereigns, whose united efforts gave (almost in spite of nature) a character and personality to a state altogether artificially created. M. Lavisse shows that, notwithstanding the animosity existing between father and son, there was a considerable resemblance between them, which became, later on, clear to the least observant. It is on this very resemblance that the historian bases the greatness of Prussia, for had Frederick II., following Frederick William I., proved a man of mediocre ability, the state, still too young to guide itself on its triumphal career, would have retrograded, and perhaps disappeared altogether, and the course of contemporary history would have been singularly different.

The study of the growth of contemporary Prussia has also stimulated M. Godefroy Cavaignac to write a clever book in which he compares the internal evolution of Prussia with that of France during the period of the Revolution. The Germans try to see in the history of Prussia the causes of that social evolution and democratic movement of which we to-day are witnesses. M. Cavaignac combats most patriotically this assumption, assigning to France, as well he may, "the honour of having led the van, for many centuries, in the realization of those principles of justice and social equality in modern society of which, to her undying glory, she was the initiator." After having conclusively demonstrated that Prussia—of all the European countries under the old *régime*—suffered most immediately from the results of the French Revolution, M. Godefroy Cavaignac is led to consider the definite effect which Prussia has exercised upon Germany generally, and he concludes that it is in her internal development that is to be found the secret of her strength.

"Convinced that Jesus is God invisible in human form similar to our own, I treat of Him historically as living under this double nature." Such are the opening words of the work which Father Didon consecrates to Jesus Christ. Before beginning the story of the life of Jesus, Father Didon traces with some power the pagan systems of Greece and Rome. Necessarily, he condemns these systems with a severity which borders on injustice—as a priest he could not do otherwise. But the scarcely disguised enthusiasm of the thinker shows in many places, for the grandeur of the ancient civilization dazzles him in spite of himself. As for the actual life of Jesus, M. Didon has written it as he ought. As M. Jules Simon has well observed, "a priest writing a life of Jesus can only write a holy book." This is what Father Didon has done. Perhaps he felt the imperious necessity of satisfying his conscience by loudly proclaiming his faith in the ears of a sceptical and, to a certain extent, atheistic world. But if it requires some boldness to affirm an absolute belief, some ingenuity is also required to convince us that the mysteries which fail to satisfy the reason of a large portion of educated France are the indisputable facts that he avers them to be.

The Firmin-Didot Library publishes the thesis which M. Théodore Reinach has submitted to the Sorbonne to obtain his degree of Docteur ès Lettres, and to which he gives

the title of 'Mithridate Eupator.' M. T. Reinach, who has laid under contribution all the works, known and unknown, concerning his hero, is not content with giving the mere simple history of Mithradates; he paints a vivid portrait of the King of Pontus; he reveals to us in the monarch a barbarian character of considerable intricacy, which bears comparison with that of Pompey, his conqueror, and even with that of Hannibal.

The interest roused by the prohibition of M. Victorien Sardou's drama 'Thermidor' at the Comédie Française has caused the appearance of a number of publications relating to the dark days of the Revolution, wherein the friends and enemies of Maximilien Robespierre have expressed themselves with a heat and ardour quite surprising. What is most curious and characteristic is the manner in which our historians seem to have concentrated all the fierceness of the struggle round the beautiful Madame Tallien. One writer, who is almost alone against all the others, maintains—with a conviction bordering on obstinacy—that the day of the 9th Thermidor is to be more deeply regretted than any other day of the whole Revolution. M. Ernest Hamel shows himself particularly severe in his criticism of the beautiful "Merveilleuse." With implacable severity he reproaches her even with her beauty, which, while he admits it, he regards as a positive crime. Another historian, M. Charles Nauroy, shows himself more human in a study entitled 'Les Révolutionnaires.' Without going so far as to excuse the follies of the "Republican Queen," and without representing her as the victim of historical error, he yet shows her suffering herself through the fatality of her beauty, and kindly and compassionate in spite of her extravagances. M. Ch. Nauroy is not content to give us only the history of "la belle Thérèzia"; he has patiently traced the subsequent fortunes of her children and grandchildren, and it is thus that we learn that one of the latter has become by marriage the brother-in-law of M. de Lesseps.

Under the title 'Le Roman de Dumouriez' M. Henri Welchinger has published an interesting collection of studies on the Revolution. In the first, which has given its title to the book, M. Welchinger recounts the story of the ardent passion of the conqueror of Valmy for the beautiful Baronne d'Angel. But it appears that if Dumouriez were foolishly in love, he yet managed to love in a singularly practical fashion, for he contrived to live on his mistress, and, more than that, diverted to her use the pension which was by rights his wife's. In another essay M. Welchinger has sketched with great tenderness of feeling one of the most remarkable figures of the Revolutionary era, that of Adam Lux, a German turned Frenchman, the sentimental dreamer and gentle philosopher who, after the execution of Charlotte Corday, discovered that life was not worth the trouble of living. By a surprising exercise of hereditary sentimentalism one of the daughters of this very Adam Lux lost her life in a similar fashion for the sake of the love—the impossible love—of Jean Paul Richter. (Where are the dreamy and sentimental Germans of the Revolutionary

period? and "where are the snows of yester year?")

A military writer of considerable talent, General Thoumas, who has had access to the unpublished memoirs of General de Marbot, aide-de-camp to Marshal Lannes, has cleverly reconstructed from these documents a portrait of the hero of Montebello not wanting in grandeur, and they also furnish powerful sketches of the various marshals of the Empire.

The Comte d'Hérissou has made a special study of certain points of contemporary history round which something of mystery and legendary interest still hovers. His imagination contrives to find the most fanciful explanations for events which have hitherto proved quite inexplicable, and it is a real joy to him to turn history into romance; he treats the history of our own times much as Alexandre Dumas has treated that of Louis XIV. in the 'Trois Mousquetaires.' In the 'Roman du Prince Impérial,' which he has given this year to the public, M. d'Hérissou has allowed himself to be carried away, as is his custom, by his immoderate taste for the romantic, and it is with delight, and perhaps one may add, with a little too much candour, that he quotes everything that gossip knows about the "real reason" of the prince's expedition to Africa, about his death, and the problematic recognition of his remains. But it seems as if in this case M. d'Hérissou is absolutely scared by the amount of material in which he has involved himself; for after having laid bare a number of facts which must necessarily remain hypothetical, he pulls himself up brusquely, as if he dared not draw any conclusions, and leaves in unsatisfied suspense the curiosity which he has aroused. Nevertheless, in a second work, 'La Chasse à l'Homme' ('Man-hunting'), describing the struggles in Algeria at the time of the capture of Abd-el-Kader, M. d'Hérissou does not deserve the reproach of turning historical fact into romance. In this case exaggerating in a different direction, he has published a story of hideous cruelty in all its realism. The official papers which he has put together and published discover what may be called the wrong side of glory and ambition with almost surgical brutality, and show the *man* rather than the *hero* with considerable irony. It is all true, no doubt; this is how glory is made, and it has its reverse side like other medals; perhaps, to the philosophic eye, it is a satisfaction to see the question once again so clearly stated and incontestably proven. However, in the example chosen by M. d'Hérissou we are apt to regret the legendary glory of a campaign which we have been in the habit of contemplating by help of the enthusiastic recollections of M. Paul de Molènes and General Dumas.

Under the pseudonym of Jean Berleux, a Municipal Councillor of Paris has amplified into more complete development the subject which M. Grand-Carteret has just touched on in his history of caricature. The new work is entitled 'Political Caricature in France during the War, the Siege, and the Commune.' I imagine that the historians of the future who may write the chronicles of our times will feel some little astonishment in discovering that laughter was still heard in France even in the tragic

hours of the "terrible year" 1870, and that the horrors of invasion had not altogether rooted out from the hearts of our caricaturists that imperishable good humour which is their special characteristic. The pity is—as one feels in looking through these humorous pages—that such gaiety should have been so sadly at fault; unluckily an excellent caricaturist is not necessarily a prophet, and events not unfrequently gave a bloody contradiction to our humourists' prognostications. Besides, it is painful to look at some of these pictures to-day: if one would not suffer too acutely, one must remember the dates at which these jokes were published. Events succeeded one another so rapidly at that time that the pleasantries which seemed droll enough overnight had become unbearable by the next morning. Nothing can be more painful than the host of caricatures which appeared in Paris at the time of the declaration of war: the feeling of absolute confidence in our forces showed itself in every sketch, such as that in which Cham gives us the conversation of two sentinels, a Zouave and a German. "Is Berlin a fine place?" asks the former. "And Paris?" interrogates the latter. "Bah, what is that to you? You'll never get there," is the answer. The time of trial came, bringing with it many cruel disillusionments. The caricaturist treats with a bitter pleasantries the resignation of the Parisians. It is with no small surprise that I find sceptics like Grévin touching a tender note which is particularly beautiful. One of his drawings published at this time is a perfect masterpiece of communicative feeling: a member of the National Guard on the point of starting for the ramparts is embracing his little daughter while his wife hands him his musket. "And they call these useless mouths," writes the caricaturist beneath the picture. Side by side with these sarcastic sketches the general hatred and contempt for the fallen power brought into existence thousands of skits, which, too often disgusting, were sometimes irresistibly funny, in a powerfully satiric vein which proved that even in its most terrible hour French *esprit* had never forfeited its rights.

To mention some other works which are worthy of attention among historical studies: 'L'Histoire Parlementaire de la Seconde République' of M. Eugène Spuller, written with an impartiality which does him great credit; 'Le Guet à pens de Bac Lé,' a curious account of the origin of our occupation of Tonkin, from the pen of a staff officer, Capt. Lecomte; the sixth volume of the 'Histoire de Florence,' by M. Perrens; a sketch by M. Maxime de la Rocheterie dedicated to 'L'Autrichienne' (Marie Antoinette); 'L'Histoire de la Vendée Angevine,' by M. Célestin Port; a curious reproduction, by M. Charles d'Availles, of the figure of 'Général d'Antichamp'; some interesting details on the 'Révolution dans les Pyrénées Orientales,' by M. Pierre Vidal; 'Le Clergé sous l'Ancien Régime,' by M. Elie Méric; 'Les Origines de la Restauration des Bourbons en Espagne,' by M. A. Houghton; 'Un Intendant sous Louis XIV.,' by M. T. Marchand; 'Les Représentants du Peuple en Mission et la Justice Révolutionnaire,' the conclusion of a work that has occupied some years, by M. Wallon; 'Por-

traits du XVIII^e Siècle,' by M. Léon Gautier; 'Nicolas Fouquet,' by M. Lair; 'Hommes du 14 Juillet,' by M. Victor Fournel; 'Le Personnel Municipal de Paris pendant la Révolution,' by M. Paul Robiquet; 'L'Empire de Maximilien,' by M. Paul Gaulot; 'Les Empereurs du Quatorzième Siècle (Habsbourg et Luxembourg),' by M. Jules Zeller; 'Un Petit Neveu de Mazarin,' by Madame Lucien Perey; 'La Renaissance Romane,' by M. Raoul Lafagette; 'L'Histoire Diplomatique de l'Europe,' by M. Debidour; 'L'Histoire d'un Inventeur,' in which M. Georges Barral gives the life of the electrician Trouvè; finally, an interesting 'Histoire de l'Opéra Comique pendant la Révolution,' by M. Arthur Pougin, and a curious study of Bismarck by M. Grand-Carteret, who has availed himself of the opportunity to write the history of the Iron Chancellor while publishing the collection of caricatures which he has inspired.

Lately—to turn to a very noticeable movement in the direction of impartial research—the publication of memoirs and journals in France has become considerable—a movement which brings before the public not only the confessions of persons who have played an important part in history, but also those of humbler actors who have given us with touching ingenuousness their impressions and recollections of the events with which they have been connected. Of all the memoirs which have made a stir this year, and which have excited keen discussion, those left by Prince Talleyrand, and at last published by the Duc de Broglie, are the most important. It must be confessed that the publication of them has proved a bitter disappointment. For more than half a century they have been enveloped in so much legendary conjecture that one expected the most astonishing revelations concerning the under side of French political life from the era of the Directory to the Monarchy of July, and this expectation has scarcely been realized. The memoirs contain, certainly, a number of precious and interesting details of the times of M. Talleyrand, but they do not present any of those new views, capable of modifying our opinion of the men of the first half of the century, to which we looked forward. It is a pity, yet a fact established beyond a doubt, that these papers have been curtailed, modified, *tripatouillées* in fact, by a person (M. de Bacourt) who, no doubt, was actuated by a sincere wish to serve the memory of Prince Talleyrand, but who has merely succeeded in eliminating a considerable part of the interest of a publication from which we had a right to expect great things. Along with the two volumes published by the Duc de Broglie, I must mention a most interesting volume by M. George Pallain, on Talleyrand's last embassy to England.

M. Edmond de Goncourt has printed that part of his journal which tells of the years 1870-1. The world is acquainted with M. de Goncourt's usual method of writing his notes, in analytical fashion, and of painting little scenes of passing events with curious distinctness, and with total disregard of every other aspect than that picturesque one under which he intends to present them. The drawback to this is that the sombre tragedy that was played at Paris in 1870 did not lend itself to these analyzings, and

in reading these pages—written only to "make literature"—one does not recognize the special characteristics of that terrible time—its valour, its good feeling, its resignation. M. de Goncourt chooses to see only the weaknesses and the failures of the epoch; he is contented to describe minutely the lamentable side, without showing any trace of emotion, any anguish of mind, throughout those terrible days when Paris played so touching a part. Truly during the siege there were other things to remark besides the bravery of its heroes—many follies, alas! and weaknesses, ridiculous acts of bravado or of egotism; but is it fair to exhibit these as the history of the people of Paris during the siege, without devoting so much as a page to the remembrance of the great deeds which marked the course of that terrible drama? For the rest, the style of scrupulous analysis adopted by M. de Goncourt is not without danger, and should not be incautiously followed. It may be remarked that M. Renan, in a letter addressed to a relative which was afterwards made public, protested warmly against M. de Goncourt for having reported, not altogether correctly, a speech made by him at some literary dinner. Such an exuberant fancy is apt to become tiresome if one does not happen to want to know all the circumstances and surroundings of the point which it is bent on embellishing. M. de Goncourt does not always contrive to avoid this error in spite of his undeniable ability, though a lighter touch and a mind less preoccupied in constantly searching after the picturesque might easily do so. The only part of his work which I can unreservedly praise is the series of sketches purely "material"—the "Symphony in Green" and the "Rentrée Verte," in which the author of 'La Fille Élisa' describes the arrival of the carts laden with fresh vegetables which the market gardeners brought to the gates of besieged Paris.

It is well known that Stendhal has left innumerable manuscripts, which are to be found in the library of Grenoble. M. Stryewski had already extracted from among them a 'Journal Intime,' dealing with the years 1801 to 1814, and he has just produced another work, 'La Vie de Henri Brulard,' which is merely an autobiography written by Beyle during the time that he was consul at Civita Vecchia. It is part of the complete story of his life which he intended to write "for the readers of 1880." For the most part these chapters of confessions consist of psychological arguments concerning his mind in childhood. He recalls and compares his infantile troubles and his anxieties about his future career, and stops short in the midst of a love adventure interrupted by his departure for Italy, the country of his adoption. On each page of this new journal of Stendhal's one is sensible of the effort which is necessary on his part to maintain his desired attitude of originality.

M. Antoine Guillois, under the title of 'Pendant la Terreur,' has published the interesting correspondence of the poet Roucher (the singer of 'The Months') with his family during his captivity. It does much to enhance the reputation of the poet, whose firm courage nothing could disconcert, even during the hour when he awaited his turn

for execution on the scaffold. But this reproduction of a figure already legendary is not the only point of interest in M. Guillois's work. The letters of Roucher contain precise details of that curious life of refinement which the prisoners, even in the city of death, contrived to live—that life which the brothers De Goncourt have already shown us in some of their most curious passages. At St. Lazare, at Ste. Pélagie, the ways of the world were still pursued: visits were paid from cell to cell; gallantry was in vogue; a former star of the Opera, by name Dervieux, held a sort of literary *salon*, at which the last new poem was discussed. This lightheartedness in the face of danger, this indifference to death, this contempt of pain, already mentioned on many other occasions, is one of the most striking characteristics of the Revolutionary epoch.

M. Paul Prat has decided to publish the correspondence between the Chevalier de Boufflers and the beautiful young Countess de Sabran. It is not a little surprising to find that the fanciful singer of madrigals, whom legend represents as a flighty intriguer, was, at all events for a time, the most faithful and perhaps most sincere of lovers. In their rage for exact information, our historians prepare the most precise reproductions of well-known figures, which, though doubtless correct, are most difficult to recognize under their new aspect. We have been already told that this brilliant versifier was one of the best Latin scholars of his time; now we are assured that the brilliant gallant was a most faithful lover. What legend may we expect to see upset to-morrow?

Sundry incomplete fragments of piquant memoirs on the *liaison* of Louis XV. and the Duchesse de Chateauroux have saved the name of the Duchesse de Brancas from oblivion. M. Eugène Asse has discovered this curious memoir, of which but too little remains, and has re-edited it. This publication proves Madame de Brancas to have been one of the most interesting figures among the women of the eighteenth century: active, enterprising, ambitious, without many scruples, and—what was of special importance at the time—quick at arranging difficult and complicated negotiations. Such, from this memoir, would the duchess seem to have been about whom St. Simon has been a little unnecessarily severe. Under the title of 'Anecdotes sur le Maréchal de Richelieu' M. Eugène Asse has also given to the public a new edition of those fragments of lively memoirs from which Rulhière compiled a thousand anecdotes of the youth of the gallant marshal. The history of his refined shamelessness is a most valuable document for the historian of the manners and morals of the early part of the eighteenth century.

Memoirs are fashionable—in fact, the rage just at present—and nothing is disregarded, though it emanate from the pen of the humblest citizen. Consequently M. Lorédan Larchey, who had already given to the world the journal of Capt. Coignet, decided to publish also the journal of gunner Bricart, a modest hero, lost in the crowd of volunteers of 1792. I may also mention the amusing 'Confessions' in which M. Arsène Houssaye has kindly embodied his personal

recollections of men and events of yesterday and to-day; the curious 'Correspondance de Lazare Carnot,' the organizer of victory; the memoirs of General de Marbot; the 'Vie d'un Artiste,' by M. Jules Breton; the 'Mémoires Secrets de Fournier l'Africain,' by M. Aulard; 'Souvenirs de la Guerre de Vendée,' published by the Countess de la Bouère; 'Souvenirs de la Martinique et du Mexique pendant l'Intervention Française,' by M. Ch. Mismer; some curious private confessions of Restif de la Bretonne, entitled 'Mes Inscriptions,' brought to light by M. Paul Cottin; the 'Souvenirs d'un Aide-de-Camp du Roi Jérôme,' by Baron Ducasse; 'Charles X. et Louis XIX. en Exil,' from the unpublished memoirs of the Marquis de Villeneuve; and, finally, the 'Souvenirs d'un Aérostatier Militaire' during the Franco-Prussian War, by M. G. Tisandier.

In the forefront of the political studies which have appeared during the past year I must place a remarkable work, 'La Politique Française en Tunisie,' modestly published without the author's name, under the initials P. H. X., which hide the identity of one of our foremost young diplomats. It is not, as one might be tempted to think, a plea in favour of Tunis, whose cause, in fact, does not need to be pleaded. The object of M. P. H. X. is merely the justification of an administrative system which has been adopted there, and of which every one acknowledges the excellent results. After having succinctly, and with admirable clearness, stated the course of events in Tunis during the last thirty years, the author proceeds to explain, with remarkable correctness of view and sureness of judgment, the functions of the Protectorate—the new method of government which we have borrowed from the English, who themselves took the idea from Dupleix. A distinguished professor of political science, M. André Lebon, has devoted an interesting volume, 'Études sur l'Allemagne Politique,' to the examination of the institutions which rule our neighbours on the other side of the Rhine. There still remains to mention among political publications 'La Vie Politique à l'Étranger,' published under the superintendence of M. Ernest Lavisse; 'Liberté de Conscience,' by M. L. Marillier; and 'La Politique Opportuniste,' by M. Joseph Reinach.

Of all the travels published, Stanley's 'In Darkest Africa' is the most important. Though Stanley's work is not French, I may mention it here: first, because the house of Hachette has published a remarkable translation of it; secondly, because it has given rise to considerable discussion on points in dispute between the explorer and his lieutenants; and thirdly, because one compares with this voyage of Stanley's that of a much less celebrated French traveller, Capt. Trivier, who has also traversed Africa from east to west, victoriously demonstrating that it is possible to spend a year among the people of Central Africa without a rear-guard, and without immolating hecatombs of innocent victims.

Madame Michelet has brought out some hitherto unpublished papers of the great historian on Rome. They relate to a journey undertaken by Michelet in his

youth. In these pages the historian is delightfully blended with the thinker and the artist, and for this reason they compare favourably with some of the papers published since his death, and were decidedly worth exhuming from his posthumous papers. A reverent hand has religiously collected the notes left by Gabriel Charmes, the regretted archæologist, on Egypt. M. Charmes, who accompanied M. Maspero, has written a good deal in a lively strain about the stratagems which the *savants* have to employ, and the diplomacy which they use, to circumvent the pillaging of the natives, who, having now discovered the value of their antiquities, try with all their ingenuity to conceal them from the observation of scientific men. Col. Gallieni is the one of our explorers who has contributed the most to the recognition of France's power and greatness in Western Africa. The history of his 'Deux Campagnes au Soudan Français' is the simple and frank narration of the adventures through which he passed before obtaining the great results which are well known. He is a man of extreme modesty, and carries his feeling of honour and loyalty to the verge of heroism in a fashion which cannot but excite admiration. M. Borelli's account of his travels in Ethiopia is also a simple and candid narrative, free from self-praise, which introduces us to a bold explorer, full of good humour, speaking with careless disdain of the feats which he has accomplished.

Under the pretence of shooting wild sheep (which he never saw except in the Jardin d'Acclimation), M. Émile Bergerat, that merry story-teller, was enticed to visit Corsica, and gives us an account of his journey, entitled somewhat mockingly 'La Chasse au Mouflon.' He writes with the utmost good humour, tinged with a little Parisian colouring, and relates a number of interesting anecdotes about the famous Corsican bandits and the vendettas, which, in spite of the romances woven round them, remain the most real and original institution of the island. M. Hugues Le Roux is a clever journalist and pleasant descriptive writer, with a strong taste for picturesque situations. He has already explored the "Parisian continent" in detail, and now describes a somewhat longer journey into the south of Algeria, adding some notes on the Sahara. He is a keen observer, who analyzes with truth his sensations and impressions, and his book is both curious and interesting.

One may cite also, among the works of travel or studies in geography, 'Autour des Balkans,' by M. Victor Cambon; 'Du Caucase aux Monts Alaï,' by M. Jules Leclercq; 'Du Danube à la Baltique,' by M. Gabriel Thomas; 'Russes et Slaves,' by M. Louis Léger; 'Les Traditions, Coutumes, Légendes et Contes des Ardennes,' by M. Albert Mérae; 'Excursions Archéologiques en Grèce,' by M. Charles Diehl; 'L'Italie telle qu'elle est,' by M. Xavier Merlino; and several others. In a pleasant book on sport, 'Le Yacht,' M. Philippe Daryl tells with plenty of detail the history and development of sailing for pleasure, and furnishes accounts of the voyages of the best-known yachts.

'Les Pensées de la Solitude,' published without the author's name, is an interesting collection of suggestive paradoxes from the

lively pen of M. Alex. Dumas *fil.* He proclaims openly and with immense disdain the worthlessness of all things. The book commences with some bitter reflections on literary vanity, suggesting the advisability of artistic anonymity. By a clever transition M. Dumas is abruptly led to speak of God, whom he describes as jealous of His glory; from this subject the author of the 'Demi-Monde' flies off at a tangent in praise of uncertainty; and the book ends with an ironical tirade against modern literary morals. On the whole, there is in M. Alexandre Dumas's delightfully vague suggestions, and in the manner in which he touches on a hundred subjects without exhausting one, a new proof of the truth which he enunciates, that uncertainty is the only good thing, and that "tout est bien qui ne finit pas!" One of the most faithful devotees of Rabelais, M. Arthur Heulhard, has consecrated to the immortal author of 'Pantagruel' a new and minute study in which he reveals to us a Rabelais somewhat little known—an astute diplomatist, a bold architect, a clever military engineer. M. Heulhard had already shown us in Rabelais a lawyer of great acumen, and a discoverer in medicine from whom the great Ambroise Paré borrowed many therapeutic methods. M. Henry Becque, the dramatic author, has thought fit to bring together into one volume, entitled 'Querelles Littéraires,' a certain number of critical and polemical articles which he has published in different journals. The advantage of reprinting these articles is not obvious. Though there are in M. Becque's book some original pages, full of personal point on the questions of the day, and some sharp sketches of *littérateurs* and artists (such as that of Liszt), there are besides a quantity of critiques on the most insignificant works, condemned in advance to the oblivion into which they have fallen.

Another legend is disposed of in Madame Arvède Barine's careful monograph on Bernardin de Saint Pierre, which leaves very little remaining of the figure which used to be presented to our eyes as the last survivor of the now extinct race of St. Vincent de Paul. It appears that the author of 'Paul et Virginie' was, to speak frankly, a most uneasy being—adventurous, tyrannical, quarrelsome, irritable, egotistic, and haughty; we have lost altogether the cheerful, sentimental old fellow who to the general public used to appear as an incarnation of all the virtues. M. André Le Breton has devoted his remarkable powers of learned criticism to a conscientious study of the 'Roman au XVII^e Siècle.' In the course of this study he takes a liking to an independent novelist of powerful originality, Charles Sorel, and he is pleased to represent this writer as putting up with poverty somewhat disdainfully, while all his compeers were living on gains doubtfully obtained, and jeering pitilessly at the wholly artificial and affected style of D'Urfé's 'Astrée' while he devoted himself entirely to realism. Here is assuredly something to surprise our modern realists, who may rank Charles Sorel among their ancestors and indisputable predecessors. M. Marcel Fouquier collects, under the title of 'Profil et Portraits,' some hearty and sincere essays on the writers of our own day.

A young Swiss writer of considerable ability, M. Édouard de Morsier, devotes himself to sounding the depths of four German novelists, Friedrich Spielhagen, Paul Heyse, Gustav Freytag, and Wilhelm Raabe. It is to be hoped that M. de Morsier, pursuing his studies of contemporary German fiction, may now make known to us some of those authors whose renown is purely local, and with whom so far we are not conversant.

Among the criticisms of artistic and literary work which have appeared during the year I may also mention a remarkable study by M. Louis Gouze on 'L'Art Gothique'; the posthumous works and the 'Dictionnaire Historique de la Langue Française,' left by the much regretted Darmesteter; an interesting series of essays, philosophical and literary, destined by M. Ernest Legouvé to the education of girls, and collected under the title of 'Une Elève de Seize Ans'; a collection of 'Études sur l'Enseignement,' republished from *La République Française*, by M. Gabriel Compayré, Rector of the Academy of Poitiers; an attractive study by M. Paul Eudel on Champfleury; the original and subtle artistic impressions, 'Pentologie Décadente,' by M. Edmond Picard, a Belgian lawyer of repute; an 'Essai sur la Philosophie Bouddhique,' probably suggested by the fashionable caprice which took Paris by storm, and actually attempted to convert every one to Buddhism; an amusing pamphlet signed Zed, on 'Inconvenances Sociales'; a monograph on 'Jeanne d'Arc au Théâtre,' by M. de Puymaigre; 'La Folie de J. J. Rousseau,' by Dr. Chatelain; an essay criticizing Mozart's 'Don Juan,' by M. Ch. Gounod; 'Les Lettres de l'Ouvreuse,' a piquant little musical pamphlet signed Willy, under which pseudonym we recognize M. Gauthier-Villars, son of a well-known editor; 'Les Universités Transatlantiques,' by M. Pierre de Courbetin, one of the most fervent supporters of physical education; an essay of M. Gustave Brunet on 'Les Collections des Bibliophiles Célèbres'; 'J. J. Rousseau et les Femmes,' by M. H. Buffenoir; 'Madame de Staël,' by M. Albert Sorel; the learned monograph of M. Roger Marx on 'La Décoration et l'Art Industriel à l'Exposition de 1889'; 'L'Émailleurie,' by M. G. Molinier; 'Les Statuettes de Terre Cuite dans l'Antiquité,' by M. E. Pothier; and, finally, 'L'Année Littéraire,' an interesting collection of critical articles published during the year, by M. Paul Ginisty.

In his new collection of poems, 'Paroles Sincères,' M. François Coppée continues to sketch the out-of-the-way corners of Paris and to paint the modest and insignificant life of those humble souls to whom he remains tenderly faithful. The present work consists of a series of little sketches—simple, natural, and sincere—written in a sober style, from which, however, the vivid language of the people is not banished, and altogether charming. 'Sonnailles et Clochettes,' the volume of verse which Théodore de Banville has left behind, is a collection of little realistic poems which have appeared already in the columns of a Parisian journal in the form of a gazette in rhyme. The life of Paris is condensed

into these verses in language which one can only praise highly. Every one knows that M. de Banville was one of the cleverest of our poets at performing feats with his rhymes and varying his rhythms with sudden changes of metre; these later verses, the work of a sceptical and sarcastic boulevardier, have also the stamp of remarkable originality, and show that the poet was struck down in the full possession of all his powers. M. Camille Saint-Saëns is not content with being one of the most remarkable and the most remarked among the members of the French musical school of to-day. He takes a pleasure in attempting all sorts of artistic work, and in the course of his travels has put together some 'Rimes Familiales,' which, though written without pretension, are none the less noticeable for their fresh originality and their kindly and sincere philosophy. As an introduction to 'Le Pélerin Passionné,' a volume of poems of singular sweetness, but of an obscurity which must be partly intentional it is so absolute, M. Jean Moréas, one of the noted apostles of the young symbolic school, has published a preface which may be considered a profession of faith in the school of art of the future; the hardihood of its assertions is not without grandeur. However lenient one may be to innovations, it is difficult not to be a little taken aback by the rashness of our young poets, the rhymes voluntarily suppressed, the number of feet made optional, the meanings hidden intentionally under obscure language, the harmonious effects obtained by the combination of gorgeous words strung together without meaning, the desire to revive in speech certain archaic expressions which have long fallen into oblivion (such as "arder" for *brûler*, "salvateur" for *sauveur*, &c.). In spite of my wish not to discourage these young writers—some of whom are quite sincere in their researches after originality—I cannot help saying that their efforts only tend to make them untrue to the spirit of the French language, which is before all things clearness of expression; and their immoderate desire that they shall not be confounded with the general herd forces them in their writings, as well as in their manners, to break away from established rule, for no better object than to "épater le bourgeois."

Among the numerous other volumes of verse which have been published during the year, the following may be specially singled out: first, a remarkable collection, 'Le Règne du Silence,' by M. Rodenbach, which, although impregnated with new and somewhat revolutionary tendencies, has a really admirable appreciation of harmony; the dainty posthumous works of Ephraïm Mikhaël, which have been collected by a pious hand; the 'Rêves et Impressions' of M. Ch. Nô, most vivid and thrilling verses, in which the author has concerned himself rather with the fitness of the idea than with refinements of expression; 'Femmes et Paysages,' by M. Jean Ajalbert, a collection of timid, though candid verses, that leave a curious impression on the reader, who discovers that the poet himself is bewildered by the audacity of the revolutionary school, yet dares not combat it openly, and consequently produces a strange mixture of subtle

realism and confused symbolism; the 'Études Antiques' of MM. G. Houbbron and J. Darniaux; the 'Cendres Chaudes' of M. Étienne Rouvray; and the 'Dégoûts' of M. J. Villepreux. I have space only to mention, besides these, the 'Croyances' of M. L. de Chauvigny; 'Dieu et Patrie,' by Mlle. Rousseil, the outcome of the perplexities of a troubled soul, which finds refuge in poetry as some others do in religion; 'Les Poésies de German Colin-Boucher,' the sometimes happy rival of Clément Marot, recovered and published by M. Joseph Denais; 'La Gloire du Verbe,' by M. Pierre Quillard; 'Mondaines et Bohèmes,' by M. Gustave Fortin; and 'Poèmes de Flandre,' by M. Alphonse Capon.

Rightly or wrongly, M. Émile Zola is considered to be at the head of contemporary French novelists. One may, perhaps, object to his literary methods, and maintain that the famous documents from which he helps himself in describing people and things are only "documents at second hand"; one may say, moreover, as Edmond Scherer has said, that to round off a sentence M. Zola will often sacrifice sense and directness to a fanciful idea of harmony; nevertheless, we cannot deny him the possession of power almost amounting to genius, and a decorative and descriptive faculty of the highest order. The new volume which he has just added to the series is called 'L'Argent.' After having described the political and commercial world and the life of the gutters, after having taken the reader to church, to the *halles*, into the country and round the suburbs, even down into the mines, M. Zola conducts him this time on the Bourse, and shows him the financial world, the great capitalists and the rotten speculators, mischief-makers and promoters of bogus companies, money-changers and bankrupts—all the stirring world of finance with its ups and downs of stocks and shares. This new work by the author of 'Nana' is certainly remarkable from several points. It is particularly realistic, and one feels its truth to life, especially in the pages where M. Zola, describing a terrible financial disaster which brought thousands to ruin, recalls with immense power of word-painting the dreadful catastrophe of the Union Générale. It is to be regretted that, complying with a want which nowadays almost amounts to a monomania, M. Zola makes a point of introducing into his work some pages of coarse and intentional obscenity, which, besides being perfectly unnecessary, may account for the snub their writer has received from the Academy.

Of all the psychological studies which M. Guy de Maupassant has published, perhaps the most advanced is 'Notre Cœur.' This, which possesses all the author's usual qualities of style, is an analysis of a tortured and embittered mind, the loving aspirations and bitter disappointments of a passionate heart. It seems as if the writer was bent on demonstrating that the beings who excite the passions of those round them are precisely those who cannot reciprocate the feelings they arouse, or even understand the love they have awakened. The "adorable" woman created by M. de Maupassant is a young widow, Madame de Burne, who desires to vanquish, over-

come, and completely dominate by her irresistible fascinations every man who comes near her. She longs to be the sovereign idol of everybody, and she coquettishly encourages and repels her train of adorers, managing to secure for herself an atmosphere of enveloping affection, while she keeps her admirers round her by trifling favours judiciously distributed. One day a new-comer is introduced to Madame de Burne—André Mariolle; he is struck with her, and is received with a certain degree of preference. Knowing beforehand the cruel deceptions which are in store for him, and that nothing will come of his growing passion, he determines to save himself by flight. But Madame de Burne will not permit him to escape, and partly from coquetry, partly from pity for such devotion, she yields to his prayers. André Mariolle, who has surrendered himself to her entirely, is not slow in perceiving that with her coquettish temperament Madame de Burne will never be content with the homage of one man. For a moment the intrigue, which she is obliged to conceal, amuses her; but before long she finds she cannot exist without the constant incense of adulation, which has become an imperative necessity to her. André Mariolle is of that race of lovers who are more closely captured and enslaved by the fact of possession; he is not content with having obtained so much more favour than all the others, which might have satisfied his vanity; his passion grows with his claims, and it is a terrible shock to him to discover that Madame de Burne is no longer true to him. Returning to his original intention of escaping, he retires to an out-of-the-way corner of the forest of Fontainebleau, where he lives like a savage and nurses the bitter regret of never having been loved as he was able to love. It is here that he makes the acquaintance of a little maidservant of a country inn, who presently learns to adore him with the ingenuousness of a faithful dog. His disillusioned heart finds some consolation in this guileless affection, and he amuses himself in civilizing the girl, happy in feeling himself indispensable to her—not altogether comforted, perhaps, but soothed by her fresh and innocent devotion:—

"Cette enfant séduite ne serait-elle pas, pour son amour aride et desséchant, la petite source trouvée à l'étape du soir, l'espoir d'eau fraîche qui soutient l'énergie quand on traverse le désert?"

It is with this curious question that M. Guy de Maupassant closes his melancholy little study. No doubt the pure and solacing affection of this country maiden, who is no play-actor, making a pretence of love, will by-and-by cure, or at all events diminish, the intolerable pain which André suffers; but one feels that Madame de Burne has only to reappear on the scene, and the unhappy man is ready to yield himself to her again, and to suffer for her and through her all his former agonies afresh.

M. Paul Bourget's new novel, 'Un Cœur de Femme,' is another very close psychological study of woman. In it M. Bourget has set himself to analyze the contradictory traits of a chosen spirit, who, having grown up with the noblest ideals and regarding treachery with deep scorn,

is nevertheless led to betray the man she loves. And M. Bourget does not even attempt to explain these conflicting impulses. For him the cause of weakness is ever the "cruelle énigme." The new work of Pierre Loti, now a member of the Académie Française, cannot, strictly speaking, be described as a novel. 'Le Roman d'un Enfant' is rather a kind of autobiography, in which he recalls the still vivid recollections of early childhood and youth.

Tartarin is dead! M. Alphonse Daudet has killed him. We knew that the author of 'Le Nabab' cherished a quite particular affection for that delicious type of Southerner, the earliest, and perhaps the most living, of his creations, in whose character a dash of keen observation is skilfully blended with the most attractive fancifulness. Once already it has pleased him to take up the tale of his favourite hero, and he has told us the story of the experiences of his impetuous Tarascon among the Alps.

Et l'on revient toujours
À ses premiers amours.

M. Daudet himself has also come back to his first love, and he now relates to us the further mad adventures of his turbulent friend. But he quite understands that this immoderate affection for the fiery Southerner might hereafter give occasion for mirth, and that he may not be tempted to write another line on the exploits of Tartarin, he has decided to kill him. In 'Port Tarascon,' the third series of adventures of this "famous fortune-hunter," M. Daudet recounts, with a gaiety not wholly devoid of melancholy, the pitiable story of a free colony, which recalls the sad history of the adventurer the Marquis de Rays and his colony of Port Breton. The intense energy of Tartarin's nature chafing under prolonged inaction, he allows himself to be taken in by the specious promises of a certain Duc de Mons. We next find him at the head of a scheme of emigration, governor of an island belonging to the English, arrested as a thief and a swindler, and sent to gaol. The narrative, which preserves a cheerful tone in spite of the sadness of the events related, ends with a pleasant touch of mockery. M. Daudet fancies that, having learnt this cruel lesson, the Tarascons have sworn to break themselves of their deplorable habit of extreme exaggeration. But the devil, unsuspected of these poor Southerners, causes them to decrease with exaggerated ardour what but lately they had increased with thoughtless excitement. Instead of saying as formerly, "There were fifty thousand of us on the sands yesterday," they now say, "If 'twere the last day, there couldn't have been more than half a dozen of us there." Oh! the South! the South!

'Thaïs,' by M. Anatole France, is the story, founded simply upon legend, of a pious hermit, who, in obedience to what he believes to be a voice from above, devotes himself to the task of reclaiming a famous courtesan, the immoral Thaïs. It seems as if in writing this work, the freshness of which is the result of a somewhat studied simplicity, M. Anatole France were formulating a protest against the over-complicated methods of the symbolic school, to the study of whose productions he has possibly been too much addicted of late years.

M. François Coppée's latest work, 'Toute une Jeunesse,' is less a novel than a series of little *genre* pictures showing the inner nooks of Parisian life, a theme that, as might be expected, is a favourite with him. We have here the touching story of a child brought up amidst misfortunes and falsities. It is related with refinement of feeling, and possesses a charm that haunts the reader. The title of the new romance by M. Albert Delpit, 'Toutes les Deux,' explains sufficiently the subject which the author of the 'Fils de Coralie' has seen fit to work out. It treats of two sisters—alike in physique, but quite opposite in mind—who are in turn the victims of the same lover.

M. Maurice Barrès, the young Boulangist deputy, who, according to certain enthusiasts, has rendered egoism delightful by displaying to the public the psychological quintessence of his "ego," has this year published a curious and wayward volume which he calls 'Le Jardin de Bérénice.' Truth to tell, this work is not a novel, but a fantastic piece of caprice, full of exaggerated distinctions and of *dilettante* philosophy, which M. Barrès advances as though he were an amateur in love with psychology—seeming to profess the greatest contempt for all action, then, by a broken chain of inferences, showing himself suddenly drawn towards simplicity and humble life. Events this year have conferred an exceptional importance on a modest novel by M. Jules Claretie, 'Puyjoli,' in which the kindly director of the Comédie Française has brought to our view the comedian La Bussière. Indeed, it is not to be forgotten that this artist, who risked his head in destroying in the office of the Comité de Salut Public the documents incriminating the condemned, was the chief character in M. Victor Sardou's drama, which the authorities attempted to suppress in the ridiculous manner which we all know. The interesting figure of La Bussière, that fearless bohemian, that hero of adventures, that incorrigible wag who could laugh even at the Terror, is cleverly brought before the reader by M. Jules Claretie, whose work constitutes a most curious and picturesque revival of Paris life during the Reign of Terror. A second work of M. Claretie—a collection of stories entitled 'La Cigarette'—contains a very pretty sketch, 'La Corde,' which conducts us through that special world of the green-rooms which M. Claretie is, naturally enough, well able to describe. M. Marcel Prévost also takes us behind the scenes of the theatre. 'Cousine Laura' is the heartbreaking story of a poor girl who, in spite of secret aspirations towards an honest and virtuous life, is forced by her mother (an old actress) and her sister, precociously vicious, into an opposite course. In a second novel, in which the analysis is more concise, and which is both subtle and brilliant, 'Confession d'un Amant,' M. Marcel Prévost has closely and candidly followed the workings of a man's heart from those first sentimental experiments which initiate a course of self-sacrifice. 'L'Oncle Scipion,' by M. André Theuriet, is a charming picture of an interesting species of egotist. In another novel, 'Le Bracelet de Turquoises,' M. Theuriet gives us a delightful chapter of the morality of daily life.

It is the story, charmingly told, of an unimportant official who, to gratify the wife whom he adores, makes free with the funds which are entrusted to him. On the point of being cashiered, he is saved by his wife, and is reinstated as a model accountant. A third romance by M. Theuriet, 'Reine des Bois,' is a graceful, rustic idyll in the style of 'Sauvageonne.' This author excels in sketching with infinite charm little vignettes set in a frame of exquisite landscape, the painting of which is a delight to a poet enamoured of the woods. Finally, in a fourth work, 'Charme Dangereux,' M. Theuriet sets himself to depict, in a most seductive manner, what remains of naïve and spontaneous affection in the heart of a man *arrivé*, as it is called.

Before contesting with M. Pierre Loti the vacant academical chair of M. Octave Feuillet, M. Ferdinand Fabre had published a new idyll of a most fascinating character, styled 'Xavière,' in which he furnished proof, as in the past, of the highest qualities as an affecting story-teller. 'Roi de Camargue,' by M. Jean Aicard, is also a rustic romance, the scene of which is laid in Provence, the land that the poet has already so often sung. Under the title 'Truandailles,' M. Jean Richepin has collected in one volume a certain number of picturesque, sprightly, and highly coloured novelettes, in which the singer of the *gueux* has amused himself by studying, with perhaps a somewhat affected tenderness, the many curious types of mountebanks, adventurers, and pariahs. These sketches, vigorously drawn, and marked by a forcible style, are full of a strange flavour. After having been one of the most fervent followers of the realistic school, M. J. K. Huysmans—like his fellow author M. Henrique—has all at once plunged into mysticism, and in a strangely touching book, 'La Bas,' he has bethought himself of writing the elegy of modern devil-worship, and of celebrating with pomp the mysteries of the black art of yesterday and to-day.

In his last work, 'Hallali!' a novelist who holds a somewhat brilliant place among modern authors, M. Henry Rabusson, has worked at the problem of the forgiveness extended to a young girl who has been deceived. But M. Rabusson, either because he has missed his aim, or because he has recoiled before the consequences of modern philosophy, has not concluded as M. Alexandre Dumas *filz* did in 'Denise'; and his work, which starts as a close psychological study, remains simply a romance charmingly related, but with a very commonplace *dénouement*. In 'Papa la Vertu' M. René Maizeroy has recounted the sad adventure of the adjutant Cantabeille, who, having denied himself everything to educate his little sister, falls furiously in love with a worthless woman, who changes him so utterly that he loses all moral sense, and becomes a thief and worse. M. Robert de Bonnières depicts for us in 'Le Petit Margemont' a corner of the old Faubourg St. Germain. A romantic plot of the most simple description serves as a frame to a series of spirited portraits, or rather sketches, of the members of that society, which piques itself upon being always inaccessible in spite of modern progress and the many modifications in our manners and customs. M. Abel Hermant

delights in psychological studies of a subtle and minute character. In his 'Amour de Tête' he delineates the curious character of a young man who, by a continual course of analysis, arrives at suspecting all his sentiments and defying all his "entrainements instinctifs." But it is in vain that he denies the power of love in himself; one day he is obliged to renounce the strife and confess himself beaten, and bow down before the undeniable power of woman. In a second work, 'Cœurs à Part,' M. Hermant brings out the great sweetness of a mute innocent love between two beings of entirely different social surroundings.

In the 'Derniers Réveurs' M. Paul Perret has cleverly described some characters strangely behind the times, who refuse to bow down to mammon, and even go so far as to pretend to despise money, and to find their pleasure independently of it. The heroes of M. Perret do so find it certainly. But it is only fair to remark that of the two lovers whom the author introduces to us, and who marry each other, one at least is a millionaire, and, indeed, a millionaire several times over, and under such circumstances it is quite easy to dispense with a dowry. To enforce in more telling fashion the theory that money does not ensure happiness, M. Perret would have done better to have painted a pair of absolutely penniless lovers, poor as Job, yet perfectly happy.

The priest occupies a considerable place in our literature. It would be interesting to find out the reason why so many of our novelists have lately given so much attention to describing the struggles which survive in the souls of those who are consecrated, the human temptations from which they are in no wise exempt, and the conditions of virtue to which they ought to attain through the state of grace. 'Le Curé d'Auchelles,' the new novel of Madame Georges de Peyrebrune, is the painful history of such a struggle, in the course of which a young parish priest, finding himself overwhelmed by an unlawful love, devotes himself with fierce courage to the sacrifice, tasting only of his passion the better part—its suffering.

A journalist of ability to whom politics have still left some leisure time, M. Paul Fouché, has published a tasteful novel, 'Monsieur Bien-Aimé,' in which, as a Parisian sceptic, ironical and severe, he studies the hypocrisy and selfishness of a certain class of people who would prefer to expose their fine qualities and beautiful sentiments. In a series of painful pictures of the very lowest depths of Parisian society, M. Hugues Le Roux offers us 'Les Larrons,' with its extremely suggestive title. One is all sympathy as one reads these pages, written not only for their story, but also as a psychological study, in which we are told that these miserable pariahs possess a code of honour specially drawn up to suit the exigencies of gutter life and the requirements of the slums. M. J. H. Rosny, a novelist of the new school, who has just been trying his fate in drama, has published this year an obscure analytical romance entitled 'Daniel Valgrave,' in which he has described "the history of a beautiful and compassionate soul, destined to dissolve almost immediately

in death." Madame de Martel ("Gyp") depicts in 'Un Raté' the many phases and changes of front, and finally the *dénouement*, of a crime which nowadays is almost forgotten. This is more concise work than Gyp generally attempts; it seems as if she, with her extremely modern cast of thought, would be more at ease among the piquant sketches and laughable little impressions of the life of to-day in which she usually succeeds.

An old diplomatist, M. de Saint Quentin, publishes, under the title of 'Un Amour au Pays des Mages,' a most interesting description of contemporary Persia. Although M. de Saint Quentin has thought fit to publish his work in the form of a novel with an altogether insignificant plot, the book is really nothing but a geographical and philosophical study, introducing us to a socialistic and revolutionary East of which we certainly knew nothing. General Teheng-Ki-Tong (the kindly *littérateur* whom Paris knows well) has tried his hand at a novel, and under the title of 'Le Roman de l'Homme Jaune' he tells us the story of a young girl, who, having been deserted by her betrothed, dies of grief. "A beau mentir qui vient de loin," says an old proverb. Still, there must be some stories which could be imported from foreign countries, and which have not been already used over and over again by the liars of all times. In another volume, to which he tries to give the stamp of good humour and friendly philosophy, General Teheng-Ki-Tong offers to the public, under the alluring title of 'Les Parisiens peints par un Chinois,' a few of the reflections which have suggested themselves to him in his study of our complex and restless Parisian life. It is a pity that for the understanding of this life he has necessarily had to turn Parisian and live it himself, and consequently has lost that tone of racy ingenuousness which would have made his saucy observations acceptable to the public.

It is impossible to mention all the novels which have appeared during the year; I must be content to pick out a few, and simply give their names: a touching posthumous work of Madame Claude Vignon, 'Soldat'; 'L'Amé de Pierre,' by M. Georges Ohnet; the graceful 'Contes à Madame' of M. Jacques Normand; 'La Gamelle,' a series of military sketches in which an officer who conceals himself under a pseudonym finds a pleasure in crying down the army to which he belongs, and ridiculing a soldier's life; 'L'Histoire d'un Trente-Sous,' an episode of the war and the Commune, by M. Sutter-Laumann; a curious story of political morals, 'La Marmite Électorale,' by M. G. Rayssac; an ocean idyl by M. Brau de Saint-Pol, 'Ayora'; 'L'Infamant,' by M. Paul Véroia; 'Sanglante Ironie,' by Madame Rachilde; 'Sous la Croix du Sud,' by M. Jean Dargène; an amusing provincial story by M. Léo Trezenick, 'Le Magot de l'Oncle Cyrille'; 'Un Simple,' by M. Édouard Estaunie; 'Ames Slaves,' by Madame Tola Dorian; 'En Guise d'Amant,' by M. Marcel Lugnet; 'L'Essence du Soleil,' a supernatural novel by M. Paul Adam; 'La Vierge de la Madeleine,' by M. Charles Mérieux; 'Gris et Rose,' by M. Henri Conti; 'Un Monde qui se Transforme,' by M. A. Poëy; 'Braconnelle,'

by M. Aimé Giron; 'A travers les Forêts Vierges,' by M. Désiré Charnay; 'Le Loup des Brosses,' by M. Philippe Louvet; 'Stérile,' by M. Ch. de Coinard; 'Le Crime de la Rue Monge,' by M. Pierre Zaccane; 'Titiane,' by Sadia; 'Sadi,' by M. Guy Valvor; the amusing 'Histoires fin de Siècle,' by M. J. Ricard; 'Francette,' by M. Paul Gall; 'Le Sergent Renaud,' by M. Pierre Sales; 'Ames Vierges,' by M. Jean de la Bretonnière; 'Névrosee,' by Madame Daniel Lesueur; 'Daniel Servan,' by M. Philippe Chaperon; 'Vicomtesse,' by M. Léon Barracand; 'La Belle Préfète,' by M. Jean Dalvy; 'L'Amour Défendu,' by M. Hector Dauray; 'La Vocation d'Angèle,' by the Comte de Saint-Aulaire; 'Les Mirages,' by M. Jean Valmore; three capital Parisian novels by M. Oscar Méténier, 'Le Gorille,' 'Le Mari de Berthe,' and 'La Lutte pour l'Amour'; the kindly Parisian fantasias of M. Richard O'Monroy, 'Soyons Gais!' and 'L'Etre ou ne pas l'Etre'; and particularly a very remarkable collection of the stories of M. Henry Lavedan, 'Nocturnes' and 'Petites Fêtes,' in which the talk of the town and the boulevards is literally phonographed in a delightfully piquant fashion.

To conclude this rapid examination of the literary production of France during the past twelve months, I may mention some dramatic publications of special importance. Under the dialogue form of a theatrical piece in four acts, M. Georges Duruy has published a work entitled 'Ni Dieu ni Maître,' in which he has endeavoured to refute the aggressive materialism of our time, and to prove that society cannot exist without religion. In support of his thesis M. Duruy has imagined the following plot. A celebrated doctor, an atheist named Nogaret, has brought up his two children, Maurice and Adrienne, without any religious instruction, to the great sorrow of his second wife Thérèse, who is a devout Catholic. Nogaret, struck by paralysis, is forced to abandon his practice. Poverty is the consequence, yet while Thérèse, supported by the faith that animates her, proves a model of devotion and abnegation, the doctor's children bear but ill the privations induced by lack of means, and make cynical calculations as to the time their father has to live; resolute to do anything rather than remain poor. Their conduct opens the eyes of our atheist, who repents, calls eagerly for a priest, and reproaches himself for not having given his children a Christian upbringing. It is an amiable piece of *badinage* after the fashion of M. de Berquin, which no doubt will not injure the religious feelings the writer desires to promote, but will not convert a single atheist.

In 'Le Théâtre des Marionnettes de Nohant' are collected the well-meant pieces of M. Maurice Sand, which obtained a legendary renown, and the reading of which affords only moderate entertainment. The definite edition (*ne varietur*) of the works of Émile Augier; the reprints of the complete dramatic works of MM. P. Meurice and F. Dugué; the 'Théâtre en Vers' of M. Émile Bergerat, the clever *chroniqueur*; and finally a beautiful Provençal play, by M. Frédéric Mistral, may be mentioned, 'La Reine Jeanne,' which may possibly some day inspire some musicians as 'Mireille' did.

JOSEPH REINACH.

GERMANY.

THE political change which has taken place in the position of the new empire owing to the resignation of the great Chancellor and the reforming zeal of the young autocrat has produced results of a very opposite nature in this year's literature. One of our chief poets, Wildenbruch, who gained the Schiller Prize for his 'Karolinger' and the Grillparzer Prize for his 'Harald,' has offered his homage to the "new lord" in his latest, but not best work, 'Der Neue Herr,' in a tolerably transparent manner, and in return has been decorated with an order by royal hands. An eccentric but witty writer, the anonymous, though not unknown author of a pamphlet which has received too much attention, 'Rembrandt als Erzieher. Von einem Deutschen,' designates the present condition of our national educational life a "slow, or, as some think, swift decline," and he calls on the "Dutchman" as a remedy for this. This pamphlet has already passed through more than thirty editions.

These circumstances prove that with the consciousness of the national rebirth a desire for intellectual regeneration has also awakened in the empire. The only uncertainty is whether it must be obtained from above or from below, in the social or the pedagogic domain, by means of learning or of the plastic arts. On each side influential voices have been heard. Some welcome the young prince, who is "the only lord in the land," and reform from above; others, like the author of the above-named book, expect it to come from below, from the souls of the people. The former has actually made a beginning in a disposition and legislation favourable to the working classes, and in the change—due to the initiative of the Emperor—in that higher education to which Germany owes its reputation for thinkers and its "schoolmaster of Sadowa." These reforms have, however, not afforded unqualified satisfaction either on the one hand to workmen and employers, or on the other to laymen and schoolmasters. According to the author of 'Rembrandt als Erzieher' and the many like-minded writers of "youngest" Germany, which is given over to realism, the desired reform is to come about by natural means, through unlimited and unregarding liberty of separate individuality and through setting aside traditional and conventional laws and rules. Thus, instead of seeking its origin in worn-out learning, grown "Alexandrine" through excess of historical erudition, it will find it in art, which draws its inspiration from the eternally "individual" nature of each person, and is therefore inexhaustible.

Master Rembrandt, whose own education and after conduct are known to have left much to be desired, probably never dreamed that he would some day be recommended as "educator." The Reformers, who desired to educate the German nation by means of the Bible; Kant and Hegel, who aimed at doing so by philosophy; Goethe and Schiller, who sought to elevate it by poetry, are to yield to the painter of the 'Lesson in Anatomy' and the 'Night Watch.' Even had it not been a question of training the nation by art, but rather for art, we should

have expected from a German the name of Albrecht Dürer rather than that of the Dutchman. The witty author of one of the many pamphlets written in opposition to 'Rembrandt als Erzieher,' parodying the title and style of the book, proposes 'Hölenbreughel als Erzieher.'

Even without the help of "educators" realism has made rapid progress, as a glance at this year's literature will show, not only in quantity, but also in the quality of the work done. The drama especially can show a number of productions which, apart from the repulsive presentation of the subject and the crudeness of colouring, bear testimony to no small amount of drastic power and striking effect. Of these the most important originate in Berlin, a circumstance due to the fact that the Germans have at last, since 1870, attained to the possession of a capital city. As long as particularism continued there were numerous greater or smaller capitals, where, under the protection of patriarchal princes of greater or less importance, a more or less extended spirit of the place (*Localgeist*) was developed; but there was no centre common to all the Germans, in which a national spirit, comprising and mirroring the whole empire as its sphere, could originate. Germany resembled a planetary system without a central sun. Minds that penetrated the world, like Goethe and Schiller, lived in places that resembled insignificant country towns; Kant, dwelling on the distant eastern frontier of the German tongue, never went more than four miles from the capital of his province. Vienna, which, as for centuries the seat of the emperors, was in appearance the political capital of Germany, had been estranged from the development of the German mind since the completion of the counter-Reformation. Leipzig, according to the author of 'Faust,' the miniature Paris of the empire, was, in truth, a very tiny Paris. Berlin, which, even at the beginning of this century, had little more than 100,000 inhabitants, has grown overnight, as it were, into a second Paris, which resembles its prototype also in extending its social and literary influence more powerfully every year over the most distant degrees and classes of the population. Leipzig, once the chief seat of literature, has been driven out of the publishing market; the world of literature, like that of action, receives its direction from Berlin. In the domain of art alone Munich has not yet completely abandoned the tradition bequeathed it from the time of Lewis I.

The realistic drama and novel—the former even beyond the limits of the "free stage," founded as a private undertaking in imitation of the Parisian *scène libre*—find as ample material in the social contrasts of the German capital as their prototypes do in those of the French, treating sensational family and class catastrophes with varying local and national colours. The prospect of striking effect which this method holds out is so strong as to influence even a writer like Wildenbruch, who has hitherto taken his subjects from history or literature, to descend in one of his latest works, the 'Haubenlerche,' among the workers at a modern Berlin paper-mill. The heroine, a factory girl, called the "crested lark," because she is the first in the yard in the morning, is loved by the mill-owner, who is a good

man and a friend of his workmen, but short-sighted in his optimism, and also by his younger brother, an unconscientious man and egoistical task-master, whose pessimism makes him keen-sighted. She herself loves neither of these "gentlemen," but one of her own class, the "workman" Paul. The mill-owner wishes to marry her, the brother to seduce her. She accepts the former, for the sake of her invalid mother, but afterwards takes back her word for her lover's sake; and, as no other means of escape is left to her, she tries to fly from the house. She entrusts herself to the brother, who wins her secret from her; allows him to entice her to his room, on pretence of helping her in her flight; and when the reprobate endeavours, in a scene which exceeds the utmost limits of what is permissible, to make her yield to him, she can only save her honour by calling for help, and consequently everything comes to light. The heroine keeps her innocence and gets her lover; the worthy mill-owner gets nothing; and the play, with its Socialistic tendencies, leaves the depressing impression that, in face of the social question, even the most humane idealism is powerless. It is scarcely surprising if, with experiences of this kind, rich factory owners do not feel disposed to be particularly philanthropic towards their workmen.

The paradise of patriarchal unity between employers and employed was lost long ago, if, indeed, it and the Scriptural one ever existed. In Ludwig Fulda's 'Verlorenes Paradies'—a play which, though excellent in plot, is deficient in execution—the factory and the owner's house stand in friendly relations to one another at the beginning of the play, as do the front and back premises in Sudermann's play 'Ehre.' Inconsiderate self-seeking on the one hand, obstinate determination on the other, bring about the inevitable conflict. This is ended for the time being through the changed disposition of the rich heiress in view of the sufferings of the workmen, by the prudent wisdom of the master, who has himself risen from the workmen's ranks, and by their mutual affection. Here, however, as in the case of Milton's poem, we may feel a slight doubt whether the "Paradise Regained" would be better than that which was lost. The attempt to span the gulf between rich and poor by a union of hearts is like a rainbow which extends through the void from one edge of a precipice to the other. Conditions that have established themselves for generations in the ranks of an aristocracy or profession, morbid or dangerous tendencies inherited and handed down by parents to their offspring, exercise a power over the individual which in modern times takes the place of the inevitable fate of the ancients. Following the example of Ibsen, the realistic dramatists of the present day make the same use of the influence of heredity as the ancients did of the oracle. A man who is under the curse of fate can find no salvation, but only the inevitable price, the catastrophe. It is no mere jest that some dramatists of this school avoid the title "drama," and, like Gerhart Hauptmann in his 'Friedensfest,' designate their plays family catastrophes. Similarly they avoid the word "act," which applies to persons acting of their own free will, and make use instead of the expression "proceedings." Similarly they go into

minute details, not merely in denoting the local conditions, but even in the description of persons, age, colour of the hair, dress, down to the "Turkish handkerchief." Habits, such as smoking and taking snuff—which, for instance, is to be done "with feeling"—are most carefully prescribed, for in all these apparently accidental traits the hereditary and acquired nature of the individual who becomes the "forger of his own fate" is expressed.

The ablest writer of this school, Hermann Sudermann, has taken as the subject of his effective drama 'Ehre' the contrasting conceptions contained in the idea of honour, as conceived by the patrician family inhabiting the elegant front of the house facing the street and by the proletariat family who lodge in the back premises. The merchant does not even feel dishonoured by profits unfairly gained; to the aristocrat even the honest exercise of a trade suitable for the middle class is not in accordance with honour; while the "honest" artisan family find nothing dishonourable in selling the "honour" of their young daughter to a rich reprobate in return for money and "red silk armchairs." It is the class notion of honour, which has become fatal to each, that produces the conflict between the front and back premises which becomes inevitable on the return of the son, who strangely enough has escaped untouched by the prejudices of his class. In the end a *deus ex machina* saves from the general wreck a pair of lovers—the virtuous daughter of the rich family and the strong-minded son of the poor household. This character of catastrophe appears still more strikingly in this writer's latest play, which excited even more sensation by its suppression by the police before its performance than on its actual representation. As the destruction of the Biblical Sodom by the fire of Gehenna contains the catastrophe of a generation irretrievably lost by vices handed down from one generation to another, so the drama 'Sodom's Ende,' which is supposed to represent Berlin of the present day, is to show the inevitable mental decline of an exclusive section of society, enfeebled by refined sensuality and absurd coquetting with culture. The play takes its name from a picture which represents the destruction of the inhabitants of Sodom with remarkable ability, but also with such "delight in the flesh" in Makart's style that another painter of less genius, but of simple honesty, acknowledges that he "should not like to have painted it." The painter of the picture has become the rage, owing to the vogue his work has attained, and has thus fallen into the hands of a beautiful woman of fashion. By her "spiritual love" he is gradually led away from art, and sinking from one step to another, he at last descends to become her "handsome Willy," a part equally unworthy of himself and his art. The tragic part of the story is this, that the hero does not fall in the course of the drama before the eyes of the spectators, but at the very beginning of the play is already degraded beyond hope of rescue, so that we only see the spectacle of his helpless last agony. Opposed to the unworthy companions among and by means of whom he has fallen are, as was the case in Sodom too, a few

just men, who originally helped him to rise. His antecedents are not quite satisfactory, it is true: his father, the owner of an estate, has been bankrupt; but his former fellow student (the one who would not like to have painted 'Sodom's Ende') and his old master in painting, who first discovered his talent, are true artist natures; while the daughter of the latter, whose education is commended with his dying breath to his favourite pupil, is a nature so pure and innocent that for her sake Sodom might be spared. The author is cruel enough to let this sweet creature fall a victim to a veteran reprobate, who has hitherto lived in a society where vice is much more esteemed than virtue. When she awakes to the consciousness of the fate that has befallen her, she does not turn into a pillar of salt, but, like a good Berlin maiden, puts on her pure white confirmation robe, and throws herself into the dirty yellow Spree. The artist into whose studio her corpse is brought dies of hæmorrhage at the very moment when his artist nature once more awakens, and he seizes his brush to paint from nature the beautiful arm of the girl whose death he has caused.

If Aristotle were wrong, and the tragic and horrible were identical terms, 'Sodom's Ende' would be a tragedy. Throughout it there is a suggestion of the solidarity of society, which entangles in its fall even those who keep aloof from it. This society, in which, according to the writer, "wit takes the place of nature, truth, and morality," and the "fine fleur of intellectual culture" consists in "talking like footmen," must go to pieces of itself, if, in fact, it existed at all. The realistic writer has gone far beyond nature. He substitutes a pathological diagnosis for a picture of real life. In like manner G. Hauptmann in his 'Friedensfest' draws the portrait of a father who, labouring under a delusion of persecution which would make the psychological observing room of a lunatic asylum the most suitable place for him, suddenly, on Christmas Eve, in the bosom of his family, brings about a "family catastrophe." The materialistic tendency to replace psychology by physiology is in danger of converting the action of the stage into that of a sick-room. The same author's latest work, 'Einsame Menschen,' keeps aloof from this substitution. Here, too, the case represented by the writer is pathological and not psychological. The hero, a young scholar who carries on philosophical studies, cannot find in his own surroundings—which consist entirely of thoroughly worthy people, if measured by the ordinary standard—including his own wife, any comprehension of his aspirations. His pious parents think him an infidel because he does not go to church and calls the pastor's sermons foolish. His radical friend, on the other hand, calls him retrograde because, to please his wife, he is married in church and has his child christened. So he feels solitary till chance brings to his house a Russian lady-student on a journey from home, who also, owing to her aspirations after knowledge, feels herself solitary among her own sex. These two solitary people feel drawn to one another; their inclination for one another, at first unnoticed, then resented by the wife and mother, increases. The woman, either

stronger or more fickle in her feelings, prevails, and leaves the house; the man, either weaker or more persistent in his feelings, cannot endure the separation, and throws himself into the neighbouring lake. This tragedy in a narrow family circle, among people who are all worthy in themselves, and make each other unhappy by their prejudices, possesses a thoroughly German character, and is carried out with dramatic skill and Berlin local colouring. The catastrophe does not occupy the whole play as in 'Sodom's Ende,' but, as it should do, only forms the conclusion, and is prepared and brought about by the action. In the same manner the end of 'Schuldig,' the latest work by Richard Voss, author of 'Eva' and 'Alexandra,' is also well contrived. A man who, though innocent, is condemned for a murder committed by another, after twenty years in prison is set free, as his innocence is discovered by chance. Imprisonment and sorrow have deadened his feelings; his wife has been driven by want to become the mistress of another man, his son has gone to the bad, his daughter is about to fall into shame. Unrecognized, like Enoch Arden, he goes to watch the family joys he has lost; but Enoch Arden saw his wife and children happy and withdrew, not to disturb them; the returned convict finds his dear ones unhappy, and when he sees the wife he still loves on the point of being ill treated by the man whose mistress she has become, he strikes the villain dead, and is now really guilty of murder.

It seems a far cry from realistic to fate dramas. They have this in common, that heredity through descent from ancestors becomes fatal to descendants, and the free will of the individual, if not removed, is, at any rate, greatly influenced by it. The centennial anniversary, on the 15th of January this year, of the birth of Franz Grillparzer, who on account of his first play, 'Die Ahnfrau,' is still reckoned by literary historians among the writers of fate-tragedies, has once more revived the almost forgotten "antique fate." Grillparzer, of whose name Lord Byron prophetically said that, though difficult to pronounce, the world would have to grow accustomed to pronouncing it, has verified this remark. Though on account of his Viennese origin and Austrian tendencies he was long regarded as a specifically Austrian celebrity, yet this centenary celebration has shown that as a dramatist he belongs to the whole German nation. Heinrich von Kleist, the Prussophile author of the Prussian Hohenzollern drama 'Prinz von Homburg,' and Grillparzer, the Austrophile author of the Austrian drama 'König Ottocars Glück und Ende,' have since the classical period of German literature come nearest to the ideal of national historical drama set up by Schiller's 'Wallenstein.' Grillparzer's 'Medea' and 'Sappho' are known on all German stages; the Viennese Burgtheater has honoured the memory of the national poet, who became a dramatist by writing for its stage, by the performance of a cycle of all his plays, just as it celebrated Shakespeare's memory on a similar occasion by a performance of all his historical plays. Old and young, town and kingdom, took part in the national celebration in honour of the poet whose statue

adorns the Viennese Volksgarten; a special Grillparzer Exhibition in the rooms of the magnificent town hall has renewed the image of his time and his contemporaries, and a Grillparzer Society, after the model of the Goethe Society at Weimar, has been formed at Vienna with the object of keeping alive the memory of the poet and his works among the people.

Besides Grillparzer, the late poet L. Anzengruber has shown what a rich dramatic vein pulsates among the Austrian Germans. His works, collected for the first time, appeared this year with a biography by A. Bettelheim. One of his most powerful national plays after the 'Meineidbauer,' 'Das Vierte Gebot,' was written as early as 1877, but only last year made its victorious round of the German theatres. The subject of the plot, that children badly brought up bring sorrow on their parents, but unconscientious parents bring no less sorrow on their children, is drastically illustrated by the poet in a picture taken from life of a family who have come down in the world owing to folly and weakness; in face of which the exception to the fourth Commandment (fifth according to English reckoning) does seem justified, though only as exception. Those who see danger for national morality in finding a single exception to one Commandment in the Decalogue will understand that the audacious play has been attacked from the pulpits. At any rate, the author has maintained the right of revolt against the fourth Commandment more convincingly than he has in the parallel play, also represented this year, 'Hand und Herz,' the revolt against the sixth (in English seventh).

Besides, and after the above-mentioned plays, I must mention H. Bultaupt's 'Eine Neue Welt,' Fr. Spielhagen's 'Aus Eiserner Zeit,' and Oscar Blumenthal's comedy 'Das zweite Gesicht,' the two former for the sake of their authors, who have distinguished themselves in other walks. The author of the 'Neue Welt' is excellent as dramatist; as a dramatist he is not equal to his requirements and intentions. Spielhagen is not so great a dramatist as he is novelist; his patriotic tragedy, taken from Hamburg's "Iron Age" under Davoust, regarded critically, certainly does not belong to the "Golden Age." Blumenthal's 'Zweites Gesicht' has nothing to do with the Highlanders' second sight, nor, as is fitting in tragedy, with anything that is raised above the level of the commonplace, for it is common enough for a man to wear two countenances and for appearances to be deceptive. It is well when, as here, the former governess, risen to the rank of a countess, develops from a coquettish parasite into a self-sacrificing friend and faithful lover. Comedy is not the strong point of the Germans, who, according to Boerne, know only gold or copper value, while comedy requires silver. Kotzebue and Bauernfeld (who died this year in his eighty-ninth year) were rare exceptions. There is but slight hope of replacing him, to judge from the result of the prize competition instituted by the German Volkstheater at Vienna, at present one of the most active of our theatres. Among more than 260 anonymous candidates, Wilhelm von Warteneck received the prize as comparatively the best for a play, 'Der

Ring des Offerdingen,' rather a patriotic occasional play than a comedy.

The jubilee of Grillparzer the dramatist has also brought to notice Grillparzer the lyric poet. It is certainly unusual for an author of his position not to collect in his lifetime his lyrical productions, which were quite equal to his dramatic writings, and to leave them scattered and disunited, for the most part not even printed. Nay, the collected works issued after his death contain but an incomplete collection of his lyrical writings, and especially of his epigrams, for the poet had a vein of wit. A more comprehensive edition appeared this year as a jubilee edition. This, too, will in time receive some additions. The poet's epigrams were so keen that there are difficulties even now in the way of publishing some of his political and literary shafts. Except the *Xenien* of Goethe and Schiller, German literature can produce nothing to match them. The *bon mot* is the weapon of the oppressed; under Metternich's censorship nothing but the epigram remained for the poet in the manner of a suppressed grudge ("Faust im Sack"). The suppressed bitterness and biting scorn which find vent in it repel the modern reader somewhat. A similar effect is produced by the works of another poet, whose first writings appeared shortly before the March Revolution, that is nearly half a century ago, by the joyous confidence and enthusiastic faith in the holy land of liberty which still shine through them. Titus Ullrich, now a very old man—whose first epic poem, 'Das Hohe Lied,' appeared in 1845, the second, 'Victor,' in 1848—is one of the idealists, so rare at the present day, who have retained beneath white hairs the enthusiasm of youth. In his writings and in the 'Episteln und Vorträge' of his contemporary and like-minded poet Wilhelm Jordan, who imitated the manner and the writing of the 'Nibelungenlied,' there is, as was the case with Schiller's thoughtful lyrics, more philosophical than poetic thought. They differ herein, that in Ullrich's work thought struggles with expression, while Jordan, a master in metrical form, makes his thought overpower the form with ease. None of these possesses the true lyrical element, the song in which feeling naturally turns to words, and then to song. In a superficial and commonplace way many possess this gift, very few in an uncommon and thorough degree. Among these few may be reckoned Detlef von Liliencron, a lieutenant of the Guards, of aristocratic birth, though not in sympathy with the "Junkers," who first became known by his bold 'Adjutantenritte,' in which a metallic echo of the battle trumpet seemed to vibrate. The thought is meagre, but the verse rhythmical, and offers a contrast in both matter and form to that of his lyrical colleague and political opponent Maurice Reinhold von Stern, the Socialist regenerator, whose verse glows with all the colours of nature. Weight of thought and almost mystical depth of feeling are revealed in the poems of Alfred von Berger, whose 'Dramaturgische Vorträge' show him to be also a refined critic. Although in general the pessimism of which Schopenhauer set the fashion is on the decline in lyric poetry, yet where it is not a matter of fashion, but

"flesh of a man's own flesh," as in the writings of Hermann Hango, it continues in unweakened force.

Among the writings that we owe to women, our interest is attracted by the "last poems" of the Countess Wilhelmine Wickenburg-Almásy, not only because they are the last by this lady, who has, unfortunately, died prematurely, but also because they bear witness to a new and promising direction of her talent. The author of 'Marina' has entirely cast aside the didactic and reflective manner. The songs in the unfinished epic 'Margaretha und Oswald' have a realistic tendency, the ballads and legends of Tyrol a natural freshness; a few lyric expressions of feeling, such as the touching poem 'Geduld,' show passionate suffering and elemental power, combined with finished beauty of form. The writer was on the threshold of a second and higher stage of poetic development when death snatched her away. More fortunate is another poetess, Ilse Frapan, known for some time as a novelist, who has just published not "last," but "first" poems. She has at once developed the realistic tendency shown in the last works of her predecessor. As a novelist she has her eyes open to reality, and as a poetess they are turned to her own feelings. A critic has called her poems the candid, general confession of a healthily sensitive nature. The sanity of her feelings is a pledge that the candour of her confession will not extend so far as that of one of her lyrical sisters, who does not scruple to declare to the public that she is not in the habit of changing her lovers "as she does her chemise."

The muse of Goethe and Schiller has not returned, but the *Musenalmanach*, which they once published at Cotta's and made immortal, has been recalled to life, after a pause of nearly a hundred years, for the same firm by Otto Braun, formerly editor of the Munich *Allgemeine Zeitung*. Its outward appearance, compared to the more than modest equipment of the *Musenalmanach*, may be called magnificent. As to its contents, it will be most advantageous to avoid as far as possible the remembrance of the Goethe-Schiller almanac.

For the present epic poetry is dead, and in its place we have the "narrative poem," or novel in verse. Max Haushofer's epic story 'Die Verbannten' is a romantic dress for satirical and didactic tendencies. The fate of the hero, cast from one planet to another, gives the author an opportunity for polemical sallies and humorous ideas of the most varied kind. The historical poem 'Die Overstolzin,' which its author Joseph Lauff calls "A Song of Bygone Days," leads the reader back to the sunny days of mediæval "golden" Cologne, among whose most distinguished houses are the proud "Overstolzen," the family of the young heroine. She walks in her sleep, and, undressed, enters the room of a scholar brooding in solitude over his studies, and charms his senses by her undisguised beauty; the lovers, carried away by their passion, seek death together in the waters of the Rhine, and add another to the many legends of mixies and saints of the stream. Melodious verses and highly coloured scenery adorn the poem, but its melodramatic end cannot satisfy the reader.

Count Adolf Friedrich von Schaack, the clever translator of Firdusi, in his latest collection of poetic tales, 'Iris,' has not attained to the standard set by his own previous works either in respect of poetry, or, which is more surprising in the case of a master of language, in respect of style. The 'Lied der Königin,' by Emilie Ringseis, a finished work in both form and language, indicates by the name of its author, as also by the Madonna-worship expressed in the form of hymns, the exclusive Church circles to which it owes its origin. In spite of the connexion of race and religion between Bavaria and Tyrol, these circles are not the same as those in which Adolf Pichler's narrative poems 'Neue Marksteine,' full of the freshness of the Alps, must hope for appreciation. This assurance is not needed by those who know the former works of this champion of liberty in the land of Andreas Hofer, unwearied, though now more than seventy years old.

The leaders of the novel, Spielhagen, Ebers, Wilbrandt, have paused for the year. One of the greatest, Gottfried Keller, has been silenced for ever by death. The creator of the 'Grüner Heinrich' and the 'Leute von Seldwyla' has won for himself lasting remembrance—by the former as a master in the novel of educational tendencies, in the style of Goethe's 'Wilhelm Meister,' by the latter as a miniature painter in the manner of Jean Paul. In the 'Züricher Novellen,' especially in the vigorous person of the painter and poet Landolt, the "Landvogt von Greifensee," he produced an eloquent monument to the most glorious artistic and literary epoch of his native city by vivid descriptions of nature and character. The gap left in the contingent of German novelists in Switzerland, reinforced during recent years by him and that refined author Conrad Ferdinand Meyer, may perhaps be filled in the future by his young fellow countryman, who under the name of Walter Siegfried has just made his first appearance with a novel, 'Tino Moralt.' It is, perhaps, not due to chance that this first work, like that of Gottfried Keller, describes the inner development of an artist's genius, and that his hero, like Keller's, first chooses the painter's profession; but as he cannot do himself justice, from lack of the safe foundation of the indispensable technique, he puts aside the brush and turns to the pen. Here, too, he is hindered by an unfortunate passion for an intellectually gifted girl, already engaged to another man, and his creative power is checked. He retires to a solitary mountain village, goes mad, and dies in that condition. The circumstances, simple in themselves, are represented with great psychological skill. The author only depicts what he saw and the manner in which he saw it, and on account of this, their best side, the realists may claim him as their own. In other respects he belongs to the writers who stand above one-sided parties. Judging from the opinions expressed in the brilliant dialogues on art, we should rather designate him as the forerunner of a new idealism, which cannot fail to come into being sooner or later as a reaction against the present realism.

If we may judge from the specimens to hand of the realistic novel, the victory over it will not be a very difficult one.

Neither the indecent stuff that is produced at Berlin nor the Munich local novel is likely to prove permanent. Berlin—which as metropolis not only of intelligence, but also of the empire, is called on to play the part of an intellectual leader—possesses in Theodor Fontane a novelist whose power of realistic description and incisive style may be designated masterly. His charming picture of Prussian castles on his native sands of the Mark, somewhat unjustly decried, has shown that he turns with affection to his country; while his latest novel, 'Unwiederbringlich,' which appeared in Rodenberg's *Deutsche Rundschau*, the worthy German counterpart of the *Revue des Deux Mondes*, proves him to be as much at home on the shores of the Great Belt and in the royal palaces of Copenhagen. The subject of the novel is the inevitable conflict between harsh strength of character in a woman and amiable weakness in a man, when the sex would have led us to expect the very opposite. Suggestive drawing of character and witty dialogue are the excellences of this and his second novel 'Quitt.' A contrast similar to this contrast yet hostile the German and the kindred yet hostile Danish accent is that afforded in the 'Steinerne Gast,' the latest work of the veteran author Rudolf von Gottschall, between the specifically Prussian element (in describing which, as his former historical novel 'Im Bann des schwarzen Adlers' proved, lies this author's strength) and the Italian element, which, differing so widely, yet exercises so strong an attraction over it.

The Prussian element, genuine in both these writers, who are Prussians by birth and sympathy, is but a political sign in the case of Mlle. Lola Kirschner (Ossip Schubin), author of 'Heil Dir im Siegeskranz,' who has hitherto been more at home in the cosmopolitan society of fashionable circles and of the literary spheres that have no fixed country. The success hitherto achieved by this gifted lady, who nevertheless chimed in with the tone of a superficial society, was due to the circumstance that she did not venture beyond the circles that she knew through her own observation, even though they did not take a high place intellectually or even morally. The Prussian manner is foreign to her, an Austrian by birth; she is not familiar with the opinions and manners of Prussian officers; and she has so little comprehension of the moral force, and also of the patriotic exclusiveness, which is bound to be one-sided, of 'Heil Dir im Siegeskranz,' that she has succeeded in producing at the same time, and with almost similar pathetic expression, another book, 'Heil Dir, mein Oesterreich!' It is doubtful whether her Prussian fellow novelist, Louise von François, the excellent author of the 'Letzte Rottenburgerin,' or her Austrian fellow countrywoman, Bertha von Suttner, could have shown such wide sympathy, which, indeed, almost borders on want of feeling. The former seeks the subject for her latest work, 'Frau Erdmuthen's Zwillingssöhne,' in the German War of Liberation, in the opposition between hostile brothers of the same house, of whom one follows the German and the other the French flag; and she has succeeded in depicting this with much pathos.

The latter, in the last of her numerous novels, 'Væ Victis!' though herself the daughter of a soldier, depicts the horrors of war graphically, and gives eloquent expression to sentiments rightly opposed to the military spirit of the present day.

The historical novel, which has been unduly set aside in favour of the realistic pictures of modern manners, is represented by Ernst Wichert, the well-known novelist and dramatist, in 'Tileman vom Wege,' and by the popular August Becker in 'Die graue Jette.' The former carries his readers to the times of the bloody struggle between the German Order and Poland, and into the author's East Prussian home; the latter takes him to the time of the German Revolution, 1848 and 1849, and to his charming home in the Palatinate. The last novel of Karl Emil Franzos (who, as painter of manners from 'Half-Asia,' has successfully followed in the steps of Sacher-Masoch), 'Judith Trachtenberg,' might be almost regarded as historical, although it deals with a period scarcely two generations ago. The aristocratic, easy-going Poland and the East Galician Jewish population, fossilized by tradition and orthodoxy—the conflict between which causes the destruction of the heroine, who gives her name to the book, since she belongs to the latter race and is destroyed by the former—belong in part, at any rate, to a "semi-past" period of culture and rule, in which the author loves to linger.

To the social novel belong Hermann Heiberg's 'Drei Schwestern' and Conrad Alberti's 'Das Recht auf Liebe.' The latter is the third volume of a series with the common title "Der Kampf ums Dasein," and would better obtain its end of placing love above duty, if the author had represented the husband of the loving heroine as less contemptible, and the lover, for whose sake she sacrifices her reputation and her comfortable position, as better endowed intellectually and morally.

Among short stories Paul Heyse's 'Weihnachtsgeschichten,' of which the fantastic caprice 'Dryas' takes the first place, Ilse Frapan's stories 'Enge Welt,' and 'Psyche,' a tale by A. Schmithenner, are the most important productions. The last is a simple, touching tale of a young girl, who, in order to keep her old invalid mother, despite the repugnance she feels to exposing herself to the public gaze, goes on the stage, and, in presence of all the temptations that come in her way, remains pure amid the rough surroundings of the ballet; and at last—having heard that, in case of an accident to a member of the company in the performance of her duty, her relations receive a permanent pension from the directors—she herself purposely causes an accident which costs her her life, in order to procure for her mother an existence free from care. Hans Hopfen's 'Neue Geschichten des Majors' are, like their predecessors, true specimens of comfortable chat, such as can only be carried on behind the German glass of beer and with the German pipe. An atmosphere of comfortable contemplation hovers round the narrator, and is communicated to the reader; cheerful and sad events are combined in the mediating atmosphere of humour, and even the most appalling adventures lose their tragic element

through the fact that the narrator has himself experienced, and therefore also survived, them. From this mood, which hovers easily between serious and playful, it is a far cry to the distorted views of life—akin to that of the modern Russian novelists, especially Tourguénief—of the 'Neue Novellen,' found among the papers of the late Margaretha von Bülow and lately published. In these she seeks, though hopelessly, the solution of the social problems of the present day, but only expects it to come for the more fortunate ones who live after us. The energetic author lost her own life some time ago in trying to save a drowning child, and thus set the seal on her principle of self-abnegation. This same principle returns in Emil Marriott's (Emilie Mataja) story, 'Die Starken und die Schwachen,' which sharply emphasizes strong contrasts in the character (true to life and lovingly drawn) of a missionary who overcomes himself, his mental and physical sufferings, and who, bearing the seeds of death in him, from love of duty consciously goes to meet the inevitable end. A similar touch of idealism, amid severely realistic descriptions, meets the reader in J. J. David's stories, collected under the title of 'Die Wiedergeborenen,' and excellent in style, though not free from a slight suspicion of affectation. Of these the last, in which we detect the influence of Conrad Ferdinand Meyer, author of the 'Heiliger,' rivals, in the simple tragedy of its subject and style, the classical novels of the old Italians and Spaniards. The humorous element, which under the influence of the commonplace naturalistic manner of the present day is becoming rarer and rarer, is attractively represented by Hans Hoffmann's new satirical stories, 'Das Gymnasium zu Stolpenburg,' and Wilhelm Raabe's 'Stopfkuchen: eine See- und Mordgeschichte,' which bears traits of resemblance to Gottfried Keller's 'Romeo und Julie auf dem Dorfe.'

The present year has produced no historical works to be compared with Heinrich von Sybel's 'Geschichte der Gründung des neuen Deutschen Reichs' in fulness of subject and elegance of expression. With the victory and the continual strengthening of the imperial idea conceived by Prussia, we are gradually approaching the end of the disagreeable period of the political "partisan history" of Treitschke and others like him. In the expression of sectarian differences, especially on the side of the Catholics, a decrease of bitterness is also visible, at any rate to this extent, that along with firm adherence to the individual standpoint we find accurately exhaustive study of and respect for the opponent. Ranke's 'History of the Popes,' approved by Macaulay on account of its impartiality, has found a worthy counterpart in Ludwig Pastor's 'Geschichte der Päpste der Renaissance.' Even the opponents of the author acknowledge that in extent and depth of knowledge, and objective suitable treatment, it is not unworthy of its predecessor. The liberal opening by Pope Leo XIII. of the Vatican archives, so long jealously closed, has been of advantage to this work. Numerous private archives, hitherto almost inaccessible, have also been visited by the author. By the distinction he carefully observes between the two elements of the Italian Renaissance, the one

springing from paganism, the other inclining to Christianity, he has succeeded in solving the apparent contradiction, that men skilled in ancient learning were faithful adherents of the Church, and zealous Popes active promoters of humanistic studies. Amid the chaos of the Quattrocento, full of prophecy for the future, the forms of Nicholas V. and Pius II., the gifted Æneas Sylvius Piccolomini, shine forth in the author's narrative in an intellectual and moral light. Pastor belongs to the school of Catholic historians who, in spite of sectarian sympathies, possess a thorough intellectual training. The origin and standard of this school is due to Johannes Janssen's 'Geschichte der Reformation,' and its influence has been felt also in the domain of German literature in A. Baumgarten's 'Leben Goethes,' and in the history of Christianity by F. X. Kraus and others. It is the ecclesiastical point of view that is chiefly prominent here, while in the historical works of Wertheimer, Huber, Krones, and others it is the Austrian. The 'Geschichte Oesterreichs im ersten Jahrzehnt des XIX. Jahrhunderts,' by Wertheimer, shows the difficult position of the Imperial state, forsaken by all its natural allies except England, struggling bravely, but unsuccessfully, against the supremacy of France, in a light by no means unworthy. Krones by his publication of the 'Tagebuch Erzherzog Johanns,' the lover of Tyrol and helper in the Tyrolean rebellion, afterwards Treasurer of the German Empire at Frankfurt, a new "John Lackland," furnishes glimpses, not always pleasing, deep into the alcoves and cabinets of the princely personages at the court of Vienna during the Vienna Congress.

Among the biography and memoirs of the year Ranke's 'Zur eigenen Lebensgeschichte,' edited by A. Dove, containing letters and fragments, occupies the first place for the sake of the name of this great master in history. As a book this must be regarded as only a collection of materials; a biography really worthy of him has still to be written. His Austrian colleague, Alfred von Arneth, the historian of Maria Theresa and Prince Eugene, has set to work himself, and the 'Erinnerungen,' comprising the first thirty years of his life, furnish an attractive picture of the author and at the same time material throwing light upon the social condition of Austria before the Revolution of 1848, and form a worthy counterpart to the autobiography of his fellow countryman Grillparzer. The author, at the present time President of the Vienna Academy of Science, is a son of the *fiancée* of the poet Theodor Körner, who fell in the War of Liberation—the celebrated actress Tony Adamberger, whose name Körner gave to his drama 'Tony.' In the year 1848 the author was a young deputy in the Frankfurt Parliament, and his book contains interesting reminiscences and revelations from and of that time. Personal recollections of the year of the Revolution, 1848, are contributed also by another Austrian statesman, Alexander von Hübner—who rose from obscure origin to the rank of count, and won international laurels by his 'Spaziergang um die Welt'—in a remarkable book, 'Ein Jahr meines Lebens.' An important mission sent him

to Italy in the midst of the storms of the revolution in North Italy, and his life was endangered in the street fighting at Milan. A third Austrian statesman and historian, Freiherr von Helfert, has taken as his theme, not the March Revolution, but the one which was planned as early as 1815, when Italy passed into Austrian hands, and carried out in 1821. His researches among the archives have thrown a new light on the person and conspiracy of Count Gonalonieri and his companions in the dungeons of Spielberg. 'Das Leben Karl von Hase's,' which is appended to the edition of the collected works of the late celebrated divine, called by his contemporaries "the Protestant Pope," affords the reader an insight into the life of a simple Jena theologian—a life that, though lacking startling vicissitudes, was yet full of deep inward emotions and intellectual interest, since his powerful voice succeeded in maintaining for more than half a century the cause of rational enlightenment and religious toleration. J. Minor's biography of Schiller, the only one worthy of the poet, has been increased by a second volume. The life of the late dramatist Anzengruber has been written by A. Bettelheim.

Among volumes of correspondence of the year I need only mention the letters by the brilliant Victor Hehn from 1876 to his death, published by Wichmann at Florence; those by the poet Fr. Hebbel, edited by F. Bamberg; and the correspondence between the sculptor Rauch and his pupil Rietschel, which is edited by Eggers, Rauch's biographer. The letters especially of Hebbel—a deep-thinking, always original mind—are, like his diaries, which appeared a few years ago, a fund of scattered jewels.

As regards philosophy, which once stood in the foreground of German being, the author of 'Rembrandt als Erzieher,' who in many respects exceeds due limits, is unfortunately only too correct in saying that its "heroic age" has really sunk below the horizon. What is still seen in the sky of literature is but a twilight afterglow. One of its best representatives, M. Carrière, whose youth coincided with the last years of the period of classical philosophy, in his work 'Diesittliche Weltordnung,' of which a second edition appeared this year, has erected an eloquent monument to its all-conquering idealism and to himself as its unswerving exponent. A thoughtful poet, at the same time an enthusiast for beauty, the late Robert Hamerling, author of 'Ahasverus in Rom' and 'König von Sion,' enlisted, like Schiller, among the philosophers at the end of his life. His book, 'Atomistik des Willens,' which did not receive a final revision at his hands, and was published after his death by friends, is an attempt at a comprehensive theory of the universe. The title shows that the author was a follower of Schopenhauer, the philosopher of will, and Herbart, the realistic atomist. If the "German" who recommends Rembrandt as an educator infers from the evening twilight in the domain of philosophy evil consequences for its future, I may be permitted, on the other hand, to draw the best conclusions from it, for, as Hegel has said, "Minerva's owl does not begin its flight until the shades of evening fall."

ROBERT ZIMMERMANN.

GREECE.

THERE has been a small supply of books this year, owing, I think, to the ever increasing diffusion of weekly and monthly periodicals, which absorb our chief writers, while even the daily papers print a good deal of what is produced in literature and science—as a specimen of which, I may mention that everything that has been written about the newly discovered 'Treatise on the Constitution of Athens'—even the many emendations that have been proposed—has appeared in the daily press.

In philology the foremost production of the twelve months has been the long expected 'Patmian Library' of M. J. Sakellion, the Keeper of the Manuscripts in the National Library. It contains a minute description of the seven hundred and thirty-five manuscripts in the library of the monastery on the island of Patmos, and an appendix of *anecdota* derived from them. Besides this work may be mentioned the 'Notes Critical and Exegetical on Æschylus,' by A. Zakas, and the 'Emendations on Greek Authors' of G. Zekides. The volume of Constantine Rhados upon 'The Struggle regarding the Greek Language in France' deals with a controversy mentioned in former reports of mine. The young author, I may remark, is a zealous purist. The 'Chian Analekta' of Constantine Kanellaki stands half way between philology and history. It is a collection dealing with manners and folk-lore in Chios, golden bulls, seals, &c. The 'Philological Meletemata' of Stamatios Valvis contains essays, literary and æsthetic, on Greek literature new and old.

Historical studies are represented by two publications of Manuel Gedeon, of Constantinople: 'Tables of the Patriarchs (of Constantinople),' a history in biographical form, which has been long appearing in numbers, and has been finished this year; and a work in two volumes, 'Canonical Orders, Letters, Decisions, and Statutes of the Patriarchs of Constantinople,' a compilation of much interest and value to students of the ecclesiastical annals of the East. There is a good deal of new matter in the 'Contributions to the History of our Customary Church Music' of G. Papadopoulos, and another monograph that will be welcomed by students of ecclesiastical history is the 'Right of Inheritance possessed by the Clergy and Monks in Greece and Turkey' of Antonios Mompherratos. A fourth volume of the 'Universal History,' written by Anastasios Polyzoides (who died long since) and G. Kremos, has appeared from the pen of the latter, and contains a new history of Greece from 1821 to the present time. Finally, Prof. George Mistriotis's lecture, delivered in his capacity of Rector of the University, on 'The Causes of Greek Civilization, Ancient and Modern,' and Dem. Eliopulos's 'Monograph on the Greek Statesman John Kolettis,' who died in 1847, deserve mention.

Geography and travel are also tolerably well represented. The most important works are 'The Political Geography of Cephalonia, Ancient and Modern,' by A. Miliarakis, a volume that includes Ithaca and the adjacent islands, and 'Statistics of the Population of Crete,' by Nicolas Stavrakis, formerly chief secretary of the Governor-

General of Crete, a monograph that contains a number of geographical, ecclesiastical, and archaeological notices. The Peloponnesus is the subject of two books: 'On the other Side of the Isthmus,' by Spyridon Paganellis, and 'A Journey from Patras to Tripoli,' by Dr. Koryllos. In both there is a mixture of old and new—ancient reminiscences and modern impressions of travel. 'Asia Minor,' by J. Balabanis, is a collection of essays bearing on that country.

Little has appeared in *belles-lettres* outside of papers such as the *Hestia* and the *Week*. Of the tales that have been published separately I may mention 'Nicolas Sigalos,' by Gregorius Xenopulos. In poetry the best things that have been produced are posthumous verses of the late Aristoteles Valaorititis, which have appeared in a second edition of his poems, edited by his son. Several of the lyrics of this esteemed writer are real gems, and so are the three cantos of his narrative poem—left unfortunately unfinished—'Gratiano Zorzis,' which has for its subject an episode in the history of Santa Maura in the Middle Ages. Not less remarkable are George Marcora's 'Poetical Works,' with which I may rank a collection of verses by G. Drossinis, as it contains much that is very beautiful. I may also mention the 'Rural Idyls' of Constantine Krystallis, a promising young Epirote.

SPYR. P. LAMBROS.

HOLLAND.

WHEN a Dutchman of taste sits down in a quiet corner, far from the madding crowd, with the third part of Pierson's 'Hellas,' it is very likely that, after some hours' reading, he will forget all about the latest elections and the number of seats his party has won, or lost, in our Lower House; for a time he will feel more interested in Prometheus or Œdipus than in Mr. Domela Nieuwenhuis or Dr. Schaepman. This is chiefly due to the way in which Pierson handles his subject. With Aristotle he calls "tragic" that suffering only which is partly deserved, but which seems too heavy to be in proportion to the sin. This jarred with the faith that there was a divine power which ruled the fate of man and connected his fate with his doings. From this mystery of sorrow, and from the belief that the sun of justice can never be beheld by man but through clouds, the Hellenic spirit created that touching and sublime work of art we call the ancient tragedy. From this point of view Pierson considers the best tragedies of the three great masters, seen through the medium of his modern thought, however. So he calls Prometheus akin to Manfred and the father of Lucifer; but did not the pious Æschylus give a solution of the problem in the missing parts of the trilogy? In Sophocles' tragedies Pierson sees everywhere the wish to represent life as a dream and man as a shadow, and a plaything in the hands of the powerful gods; but he detects also the desire to give life a background, and to show (as in 'Œdipus in Colonus') a glimpse of a divine world. What Socrates did for philosophy, Euripides did for tragedy: he drew it back to earth, and showed literature its real object—man. Therefore the reactionary party interpreted by Aristophanes rejected both. When speaking of the latter, Pierson draws an excellent

parallel between the naïve and gay realism of the ancients and the gloomy naturalism of the moderns. With Dr. Kuiper I regret that Pierson has resisted the temptation to speak of Euripides's philosophy; Dr. Ch. M. v. Deventer declares he has been unjust to Aristophanes; for my own self I do not care for his characterization of Antigone and of Creon. Who can forget the impressions received of both in the 'Œdipus in Colonus'? Pierson's great merit is that he inspires with love for the ancients, and that his words and views are never trite or conventional.

It is hard to say which do more good, the authors who in such a delightful way make knowledge attractive, or those who are satisfied with searching industriously for the treasures of knowledge itself. So much is sure, that in this little beehive of ours we do not lack either. "Drones hive not with us." The result of much study is to be found in Dr. Kraemer's biographical sketch of Mary Stuart, William III.'s queen. He describes her as a pious, noble woman, and sees her in the light of the memoirs published by the Countess Bentinck and Dr. Doebner, both of which he considers genuine. Needless to say that he has consulted all the old diaries, &c., as well as the correspondence recently published. One more posthumous work of Jorissen's has been edited by Prof. Matthes, 'Historische Studiën.' *Après* of Sir Theodore Martin's 'Life of the Prince Consort,' there are three excellent essays, which, in combination with some of the other papers—for instance, those on Talleyrand, Metternich, Guizot, Peel—form a good sketch of the history of the first half of our century. Dr. A. v. d. Linde (well known in the Laurens Koster question) has written a clever book on Servetus, in which he points out many inaccuracies of Tollin, but does not succeed in fully explaining Servetus. He does not discover any but the meanest motives in Calvin. The bitter and virulent way in which he continually speaks of the latter really disfigures the book. Of Dr. de Vos's 'Groen van Prinsterer en zijn Tyd ('57-'76),' and of the third volume of Van Toornenbergen's 'Marnix,' I cannot as yet announce anything but the titles. Dr. D. C. Nyhoff has commenced a 'Staatkundige Geschiedenis v. Ned.,' in vivid, fresh style, in which the results of the latest researches are brought within reach of the public. The 'Korte Gesch. v. Zuid-Afrika (1436-1835),' by Mr. Theal, a sound and clever book, has also appeared in English, so there is no need to dwell on it in this article. Mr. Sillem's biography of D. v. Hogendorp fills up the gaps left by the memoirs (announced in 1888), but has the defects of many biographies in which the author becomes panegyrist. Under the title of 'Het Ned. Gezag over Java enz. sinds 1811,' vol. i., Mr. M. L. v. Deventer has printed a collection of documents hitherto unpublished from the archives. The genealogical part of Mr. v. Rhede v. d. Kloot's description of the 'Gouverneurs en Commissarissen Generaal van N. I. (1610-1888)' seems to be good, but the historical part too inaccurate for a book dedicated to Mr. Keuchenius. A valuable contribution to our knowledge of India is due to Mr. F. S. A. de Clercq, 'Bydr. tot de Kennis der Res. Ternate.'

The history of our provinces and towns,

our morals and customs, is getting better known every year. We learned a good deal about Friesland from what Prof. Blok wrote of its soil, trade, people, Church, &c. (between 700-1300). The history of Guelderland, too, is clear enough after all that Nyhoff wrote in former years ('Gedenkwaardigheden'), since the 'Oorkondenboek' of Bondam, and all the researches of Mr. Sloet (who is the author also of 'Dieren' and 'Planten in het Germaansche Volksgehoof,' and who died in the course of this year). Dr. Krul has compiled a very amusing book about physicians, &c., and Dr. Sepp a very learned one about the life of the Protestant clergymen in the olden times. A good account of old Dutch marriage customs is to be found in De Roever's 'Van Vryen en Trouwen.'

The dictionaries are making progress, especially 'Het Woordenboek,' which has not prospered so far years. Verdam's 'Gesch. d. N. Taal' contains much knowledge of the language in popular form. Nicer still, in point of form and style, is Beets's 'Poëzie in Woorden.' The 'Studies en Kritieken' of Mr. v. Hoogstraten are to be mentioned as the work of a most intelligent Roman Catholic priest. Only the first volume of Van Eden's well-written 'Studiën' is on literary subjects. Though he defends the absurd prose affected by Van Deyssel and his school, and the incomprehensible poetry of Gorter, most of us are decidedly thankful that he does not write like them. 'De Ned. Sentimentele Roman,' by Dr. de Luzac, is a contribution to the knowledge of our literature in the eighteenth century. What I said about the first volume of the late Busken Huët's letters may be applied to the second too. The letters of Prof. Cobet, our great Greek scholar († 1890), reflect his life of steadfast purpose and his sound and amiable character. Mrs. Douwes Dekker has also thought fit to publish a great number of the letters of her late husband (Multatuli), an undertaking which I cannot but regret, because it will perhaps occasion a repetition of the painful scene we witnessed some time ago—the violent and ungenerous attack on the character of a great author, who died a little while back. She has paid him a better homage and a wiser one in the publication in one volume of his 'Wouter Pieterse,' the fragments of which were spread through the 'Ideën,' and which can be better appreciated now. The ungenerous reviling I referred to above was caused by the essay of Dr. Swart Abrahamsz, who represented Dekker as suffering from such nervous sensibility as to be almost insane. The second who has been so represented is Bilderdyk, and who knows what a long list is to follow yet? I see from Mr. Nisbet's 'Insanity of Genius' that the theory which traces all genius to madness has its defenders in England, too. But it is not only the critics who are on the look out for taints of insanity and morbid nervous condition; many of our modern novels are tinged by the same gloom. In De Meester's 'Een Huwelyk' we find the typical sufferer from weak nerves with his selfishness and fancies. Lapidoth's 'Moderne Problemen' deal under the form of novelettes with morphia, forbidden suggestions of hypnotized hysterical patients, &c. Josephine Giese succeeds best in gloomy and horrible situations; her

'Gevloekt' ('Cursed') is very cleverly written, though. Couperus's 'Noodlot' (just translated into English, I think, under the title of 'Footsteps of Fate') is the most gloomy of all. The principal personages die a violent death by the wickedness of a wretched, selfish scoundrel, who falls a victim to his own crimes, too, and calls it "fate." The author of 'Eene Verloving' (J. E. Sachse) was cut off too soon to justify his early promise. The death must be recorded, too, of Mr. de Veer, the pleasant author of the 'Kerstvertellingen,' so often mentioned in my former reviews. There have not appeared so many Indian novels of late: a posthumous work of the popular Annie Foore, 'Bogoriana'; an agreeable volume of Margadant, 'Drie Jaren,' &c.; and Jaeger's graphic and striking sketches 'Van Ginds,' containing more truth than fiction, I am sure, and filling us with regretful admiration for our brave soldiers in Atchin. After mentioning a pretty good historical novel, 'Maryken ter Linden,' by Elise Soer, and the artistic novelette 'Notre Dame de Forest,' by Dr. J. A. Alb. Thym, I shall have to omit the others for want of space. Emants and Maaldrink have written good pieces for the stage; Nouhuys, too, who also has produced the best appreciative essays on our modern school of authors, I think. Here, as elsewhere, there is a small public that begins to care for Ibsen.

Lyrical verse has been almost conspicuous by its absence this year, if we except some nice little poems by Priem and Koster; the poems of Gorter, to be understood by a few of the initiated only; and Van Eden's 'Ellen,' also a mystery of sorrow, indescribably sad, but beautiful.

It is undeniable that a morbid feeling prevails in our present literature, and I cannot help sighing with Mr. Croaker, "Heaven grant we may be all better this day twelve months!" E. VAN CAMPEN.

ITALY.

It is not easier than in preceding years to tell the readers of the *Athenæum* what Italian literature has achieved during the last twelve months. In the literary life of the nation there are signs of the same languor that paralyzes its economical life. I have pointed this out before now, and I see no sign of improvement. The reading public is exceedingly small, and it reads foreign books more than Italian ones, and naturally, therefore, authors cannot abound. The law of demand and supply is not less influential in this department of human activity than in any other. I should be very glad if there were a way out of so great a lethargy; but I do not find it. I think that the chief cause is the lack of any strong moral movement; there is nothing that agitates the public mind. After the attainment of national independence and the taking of Rome the excitement produced by the strain which had been necessary to reach a goal so much longed for subsided, and no other took its place. Yet I do not believe it will always be so. Its literature is, perhaps, in a civilized country and epoch the last flower of the intellectual work of a nation; and some intellectual activity there is. But it is devoted to a minute, laborious analysis in physical, historical, and philological science; there is no synthesis of these

analytical researches. Perhaps it is a little so everywhere, but nowhere so much as here. And it is worse where the imagination is wanted to create something worthy to be felt and admired; its wings are clipped.

I hoped for better things; I hoped to be able to write to you a very buoyant letter this year on the literature of my country. This fond expectation was inspired by a little book which a young lady, Eugenia Levi, published in Florence some months ago, 'Dai nostri Poeti Viventi' ('From our Living Poets'). I discovered in it that we have many more poets than I fancied. The lady has selected an anthology; and she has contrived to choose it from forty-two poets writing in the common Italian language and from thirty-four writing in our various local dialects. It is a pleasant book worth buying. Many of these poems are agreeable to read. But amongst all these more or less able makers of verse there is no great poet, if we except, perhaps, Carducci, who is not always equal to himself, and sometimes is very strained, but is also frequently happy in choosing for the subject of his song a lofty, stirring, emotional idea. There are to be found in this little volume many of his most beautiful lyrics, 'Miramar' more especially. But, if you quit Carducci, you quit at the same time the field of high poetical inspiration. I do not wish to say that there is in the book absolutely no other poetry evincing profound thought; but I maintain that the greater number occupy themselves with real or fancied love, or with other vague subjective impressions. It appears that sing they must, but that they do not know about what. Their schools are many, yet the lack of thought appears to be pretty nearly common to all. So I shall name only those who show a higher character: three ladies—Brunamonti, Countess Lara, and Giarrè Billi; and amongst the gentlemen, Nencioni, Graf, Mazzoni, Fogazzaro, and a few others. The poetry in dialect of the thirty-four poets, which ends the volume, is not without charm. The style of the dialect poets is much more plain, natural, obvious, than that of the Italian ones. The language of our ordinary verse is generally more or less forced; in dialect the poetical language is fluent and easy. We have had exquisite dialect poets; I need mention only two—the Lombard Porta, the Sicilian Meli. In the little book of which I am speaking I may mention Fucini, Selvatico, Virgilio. But every one admits that the dialect poetry has not a large range of subjects; it does not want to soar. Each small poem is a flash. So they are here; and many of them very happy ones.

I cannot part with poetry without mentioning the one new poem Carducci has printed this year, 'Piedmont.' It has all his best qualities—a lofty style and a glowing strain of thought. It recounts the part taken by Piedmont in the renaissance of Italy. The poem is monarchical in spirit, and seals Carducci's abandonment of the Republican party. He is a Senator now.

It will be enough merely to name the poetical productions of Guido Mazzoni, a happy imitator of the English domestic lyric; Giovanni Marradi, a most musical versifier; Guido Monasei and Giovanni Targioni Tozzetti, two young poets of Leg-

horn, who are also the authors of the libretto of the 'Cavalleria Rusticana,' the now celebrated musical drama of Pietro Mascagni; Mario di Siena, a youth of seventeen years, on whom great hopes are founded; and Camillo Checchucci, whose poem 'Life,' of six thousand verses, has the very ambitious aim of wedding poetry and scientific discoveries; but the marriage has not been a happy one.

A translation is worth noticing: 'Meghadûta,' or 'Il Nuvolo Messaggero,' a short love poem by Kalidasa. The translator is Giovanni Morici, and he has translated from the Sanskrit text. I have been told that it is perfect; yet if I may judge as a simple Italian reader, I do not find it so, because it does not appear to me so pleasing as regards diction and versification as I fancy it to be in the original.

And now for the novels. The novelists are in Italy more hasty and careless writers than the poets. I do not know any novel published this year which has attained a large and national circulation. We must conclude, from the very limited favour they have enjoyed, that no really national or largely human subject has been hit upon or profoundly studied by the authors. A novel which does not attract its readers by true pictures of true feelings cannot hope to last many years; it must be content to last a few days. A. G. Barrili, I think, is the most prolific of our novelists, and he has naturally the defects of his qualities. He has published two novels this year—'Amori Antichi' and 'Rosa di Gerico.' I have not read them; but then nobody has told me to read them. Salvatore Farina has written beautiful novels in past years; but the two published by him this year, 'Pili forte dell' Amore' and 'Vivere per Amare,' are not amongst his best, and the first may be numbered amongst his worst, so far-fetched is it. Matilde Serao is undoubtedly the most clever of our female novelists, but her 'Iddio Amore' is not the happiest of her fictions. It will be enough to name the others: A. S. Novaro, 'Giovanni Ruta'; Onorato Fava, 'La Discesa di Annibale'; Bruno Sperani, 'L'Eterno Inganno'; Giovanni Verga, 'I Ricordi del Capitano d'Arce'; Luigi Parpagliolo, 'Vittime'; G. Faldella, 'La Contessa de Ritz'; Adolfo Maspeo, 'L'Amante'; De Amicis, 'Amore e Ginastica'; Eugenio Checchi, 'Note e Motivi'; Antonietta Giacomelli, 'Lungo la Via.' De Roberto is a young novelist who has written a series of tales, and wishes to become the Italian Zola; but he will not, I am afraid, outstrip or even rival the French one. Gabriele d'Annunzio gave in his early youth great promise of what he might achieve in his maturer years; but he has partly failed to realize it. His last novels, 'Dramatis Personae' and 'Giovanni Episcopo,' are imitations of Russian ones, and have been severely criticized. All these writers, or pretty nearly all, are of the realistic or naturalistic school; but the faults of that school are especially exaggerated by a very young lady. Her name you may remember. I mentioned it to you last year with regard to a little volume of verses, which, introduced to the public by Prof. Carducci, made for a month or two a great noise. Annie Vivanti—such is her name—has published this year a novel,

'Marion, Artista di Caffè-Concerto.' Its success has proved much less than that of her verse, and has been partly a success of scandal. The young lady has been delighted herself, and would have wished to delight her readers, by the representation of the life of low-minded people without scruples. But her power of analyzing and penetrating such characters and representing them artistically—a power which may sometimes be an excuse—is defective, and so there remains only the ugliness of the characters themselves.

It is generally known that Italian dramatic literature is not particularly rich. Perhaps, or it is better to say certainly, in no other literary branch is our poverty greater. There are reasons for this; nor are they particularly difficult to explain. We could not have a national theatre before becoming a nation. Our dramatic authors could not reckon on a large public, nor, amongst the many varieties of local life, find a subject of general interest to the country. But now that the cause is taken away the effect of a dramatic revival is not yet seen. However, there are signs of improvement. I can mention some dramas of this year which have been applauded in the principal theatres of Italy. Camillo Antona Traversi, a most fertile writer, has given us a comedy, 'Tordi e Fringuelli,' a merry and brisk comedy, and his best. Mario Praga, the son of a genial poet, aspires after a higher art. His two dramas, 'La Moglie Ideale' and 'Le Vergini,' have been very well received and much discussed. The 'Marco Spada' of Gerolamo Rovetta has enjoyed hardly less success. It represents an honest journalist who falls in love with a dishonest marchioness, and the journalist struggles between his uprightness and his passion—a struggle which seldom ends well. Lastly, we have for the next year the expectation of the representation of a great drama, which has been already read by the author in many philological societies in Italy. Giuseppe Giacosa, who has written it, is a graceful poet. His imaginative faculty is not high-flown, but high-wrought. The subject is taken from a terrible tale of Blandello's. Bianca Maria, Countess of Challant, is the unhappy and criminal heroine. The critics who have heard the author read his drama have not, admirably as he reads it, pronounced a favourable judgment. It is to be hoped that the spectators will be better pleased.

And I have nothing else to say. The historical sciences have not produced anything to which can be assigned a literary value. However, we have the right to believe that they will in the succeeding years. There are plenty of scholars who make a study of historical research. If I thought that you would wish to have the names of these patient labourers, many pages would not be enough to give a list of them. They are diggers. In due time we shall have the builders, as we have had them many times in our past history. You can reckon something more than diggers Ferrai, 'Lorenzino dei Medici e la Società Cortigiana del Cinquecento,' and 'Cesare Correnti,' by Tullio Masserani. The author is a learned Senator, and Correnti was a remarkable man who signalized himself politically and as a writer in our national movement. The

'Lettere Provinciali' of Dino Mantovani and the 'Libro degli Aneddoti' of Luigi Rasi treat pleasingly of many and various literary and artistic questions. And that is all, and more, perhaps, than I expected to be able to say when I began.

I have received at the last moment two big volumes of Alessandro d'Ancona on the 'Origini del Teatro Italiano.' It cannot be doubted that the work is good and interesting. The author enjoys a great reputation, and he deserves it. R. BOWEN.

NORWAY.

Up to within the last ten years we Norwegians used to make fun of our Danish neighbours because they suffered from such a plethora of poets, great and small. The tables have now been turned. It is at present the Danes who scornfully call Norway "the land of many poets," and, in fact, they have some grounds for riding the high horse at our expense. We have, indeed, within the last few years been saddled with a superfluity of scribblers which is quite amazing.

Last year this superfluity was larger than it had ever been before. On going over the lists of books to see what may be contributed to the *Athenæum's* annual summary I stand fairly aghast. I know neither where to begin nor where to end. Some dozens of romances, about as many collections of shorter stories, half a dozen dramas, to say nothing of a multitude of historical, geographical, philosophical, æsthetic, biographical, and political works, are to be described in a couple of small columns or so. To be anything like exhaustive one would have to confine oneself to a mere catalogue of names and titles. The best way out of the difficulty, perhaps, is to make as representative a selection as possible.

The readers of the *Athenæum* will no longer consider it strange if I mention first of all Henrik Ibsen and his 'Hedda Gabler.' The piece has certainly created as great a sensation in London as in Christiania. Here it has been misunderstood by the public at large, which is not surprising, for it requires a far more attentive study than most people are disposed to give to a work of this sort. And 'Hedda Gabler' must not merely be studied as it stands. One must be thoroughly acquainted with Ibsen's earlier works to appreciate it rightly. In one or two of his earliest youthful essays will be found the prototypes of most of the characters in the piece, and in the most important productions of his ripe manhood we may discern all the ideas and opinions which are here represented in a condensed, and therefore more intangible shape. Here, as elsewhere in Ibsen, it is altruism *v.* egoism, modern flabbiness *v.* the ideals of an imaginary future. In Ibsen's works we meet with cut-and-dried personages of an antique type. Hence that trait of antique beauty-culture which meets us once again in 'Hedda Gabler'—nay, the very ferocity which characterizes Hedda—has its types in the days of the Roman Empire's declension. In the poet's opinion we are in just such a period of decline now. The representatives of that period must perish to make way for "the coming intellectual forces"

which Eilert Lövborg dreams of. There has been a great deal of talk about the naturalism of Ibsen's works; but beneath the naturalistic surface there lies a kernel which is emphatically idealistic. Despite his formal naturalism, Ibsen is an inspired prophet perpetually foretelling the advent of a new social gospel.

In sharp contrast to Ibsen's works stands the drama of a new author, Jakob Bull, entitled 'Uden Ansvar.' His object has been to show the moral consequences of the theory of heredity as expounded by Ibsen. The idea has not been lucidly worked out; but the piece shows, nevertheless, a robust dramatic talent which in due time will be an honour to our literature. Laura Kieler, a Norwegian by birth, but now settled in Denmark, has also written a dramatic work attacking the tendencies of modern literature. It was a dead failure on the stage, and deserved no better fate. Asta Graah was not much more successful with her 'Folk,' a drama in three acts; whilst Vetle Vislie's 'Fru Gerda,' a drama in four acts, has not even got so far as the boards.

Almost every Christmas Jonas Lie presents us with a new story. His last Christmas gift was called 'Onde Magter.' Like everything that Jonas Lie writes, it was attractive and pleasant, the plot of deeply human interest, and the art noble. Unfortunately the same thing cannot be said of Alexander Kielland's last romance, 'Jakob.' Here the satirist and the polemic has run away with the artist, and we get the fads of a *doctrinaire* instead of a narrative of real life. There is, of course, grace and colour in the delineation, but it is not sufficient to cover the artistic meagreness of the substantial part of the work. The hero is a peasant lad who comes to town and works his way up till he rises to be one of the "pillars of society." Amalie Skram has treated the same subject with greater artistic force and on a broader basis in her romance 'S. G. Myre.' Madame Skram is an honest and courageous author; but she occasionally mistakes crudity for candour and repulsiveness for power. There are some scenes in her book which simply disgust. This ought not to be. If only she were independent enough to throw all naturalistic doctrines overboard and rely solely on her abilities, she would soon win a commanding position in our literature. Her quite recently published book, 'Kjærlighed i Syd og Nord,' is a fresh testimony to her genius.

With his 'Kjelbotten Sanatorium' Kristofer Kristofersen has increased the number of his charmingly written tales. Kristian Gløersen has just published the second part of his story 'Strømskavl,' which promised so much when the first part came out. Alvide Prydz has decidedly improved in his last two tales, 'Lykke' and 'Paa Fuglevik'; while Otto Valseth's 'Hotel Haukenæs' is very far from realizing the promise of his first work.

The most interesting phenomenon among the novels of the year is without question Knut Hamsun's 'Sult,' a voluminous contribution to the physiology and psychology of hunger, which in many respects displays both talent and independent study. The hero of the story is a poor young author of Christiania who writes badly-paid articles for the newspapers and—starves. It contains

a minimum of action, and is almost entirely analysis. If there is any author who has influenced Hamsum in this respect it is Dostoevski. Here and there, however, the style reminds one of Mark Twain. In the long run the analysis becomes somewhat tedious, and one or two hideous improbabilities disfigure the book; but on the whole 'Sult' is a remarkable work which has forthwith made its author a celebrity.

Of very great interest, too, is Arne Garborg's contribution to the literature of the year, 'Kolbotnbrev og andre Skildringer.' It is a species of autobiography whose author sketches his life in Osterdalen near a lonely mountain lake. Here, first as a bachelor and afterwards as a newly married man, he has passed a couple of summers and a whole winter. We are introduced to strangely primitive conditions of life, but the sketches of natural scenery are magnificent, and the author's moods and fancies are presented with equal breadth and delicacy.

Jakob Hilditsch has printed a new collection of short stories instinct with the same happy humour which characterized his first collection. Kristofer Janson ('Fra begge Sider Havet') and Rosenkrantz Johnsen ('Bag Masken') have published similar collections. Both Constantius Flood and J. W. Flood have issued fresh series of sea stories. A doctor, Oscar Tybring, has written a very pretty little book, 'Smaa Historier og Erindringer,' most of which have previously appeared in periodicals. Sofus Aars's 'Skovinteriører, Naturskildringer,' has been welcomed with all the enthusiasm which these fine pictures of the chase and animal life in general so well deserve. The same remark applies to 'Fra Lofoten,' by the painter Kittelsen, who has supplied the illustrations to his own text. Erik Lie, a son of Jonas Lie, has made his first essay as an author with a little book called 'Med Blyanten,' whilst another young author, Arne Dybfest, introduces his readers 'Blandt Anarkister' (amongst anarchists). The productive Gabriel Finne, one of the young naturalistic school, whose actual leader is, perhaps, Arne Garborg, has produced in 'Ung Synder' a collection of short stories which, from the literary point of view, is the ripest thing he has yet written; but one or two risky passages scandalized a portion of the public, and the author, losing his head in consequence, had the book suppressed—a measure which caused equal scandal in many literary circles.

Works in verse are but poorly represented. A new and enlarged edition of Björnsterne Björnson's 'Digte og Sange' is the only one worth recording. I may mention by the way, however, that Didrik Grønvoed, who formerly published a couple of tales and a play, has attempted to write an epic poem *à la* 'Hermann und Dorothea.' The book, however, is more remarkable as an unusual experiment than for any intrinsic merit.

The 'Samlede Skrifter' of the romantic lyricist Andreas Munch, lately deceased, is at length completed. It is a literary monument which no longer excites any interest among the public at large. Quite another reception has been accorded to A. O. Vinje's 'Skrifter i Utval,' the sixth and last volume

of which came out this year. Vinje, who died some twenty years ago, is one of the most singular personages in Norwegian literature. He wrote travels and poems, sharp critiques and stiff political essays, all of them in the local dialect. He belonged to that phalanx of enthusiastic national purists who, under the leadership of the old philologist Ivar Aasen, wished to purify the Norwegian language from all foreign, and especially from all Danish, influence. Sometimes he is witty and sometimes he is dull—at one time the finest of lyric poets, at another the most whimsical of humourists; but it is always a pleasure to read him. He is something of a Norwegian Heinrich Heine, but more roughly hewn and of coarser grain. His friend, too, the historian Ernst Sars has this year published the last volume of his *magnum opus*, the work of a lifetime—I mean the fourth volume of his epoch-making 'Udsigt over den Norske Historie,' begun twenty years ago. Our annals are remarkable, on the face of them, for their abrupt transition from a rich historic life in the Middle Ages to complete stagnation during the union with Denmark, till they revived again in the present century. Sars's merit is to have proved that there has really been no such thing as a sudden break, but an even regular development, the causes of which he points out. The fourth volume of O. A. Overland's illustrated 'Norges Historie' has also seen the light; a fifth volume is to conclude this handsome work. The year has nothing particular to show in the department of literary history. An account of the interesting wedded life of the Danish Radical P. A. Heiberg will shortly appear from the present writer's hand, and a collection of small biographies has been published by J. Utheim, entitled 'Otte Forfattere.' On the other hand, L. Dietrichson has begun to publish an important work dealing with the history of art. It treats of that peculiar type of Norwegian wooden architecture common in the Middle Ages, and known as *Stavkirker*. Prof. M. J. Monrad has published the second volume of his 'Æsthetik'; it treats of art and artists from the traditional German metaphysical point of view. A pair of young philosophers have also contributed to the literature of the year. C. A. Bugge has expounded and criticized the morality of the theory of development; and under the title 'Moral, Religion og Videnskab' H. C. Hansen has published a treatise which had previously been awarded the Crown Prince's Gold Medal. Finally, I must mention a biography by Oodmund Vik of the famous Norwegian violinist (of European reputation in his day) Ole Bull; a political treatise on 'Unionen mellem Norge og Sverige,' by Dr. Sigurd Ibsen, a son of the poet Henrik Ibsen; and a bibliographical work by Hjalmar Pettersen, amanuensis at the University Library at Christiania, entitled 'Anonym og Pseudonym i den Norske Literatur, 1678-1890.'

HENRIK JÆGER.

POLAND.

On the 4th of July, 1890, the remains of Mickiewicz, the greatest of Polish poets, which had been brought from Paris, were interred in the Polish Westminster Abbey, the cathedral at Wawel, near Cracow; and

on the 3rd of last May in all Poland, except Russian Poland, the centenary of the so-called constitution of the 3rd of May, 1791, was celebrated with much rejoicing. I mention these two occurrences, which correspond pretty nearly with the limits of the period with which my article deals, not only on account of their importance in the national history, but also because they have had in a certain direction a necessary influence on the literary activity of the twelve months. On the former occasion the life, the writings, and the patriotic services of the great poet—on the latter, the history of Poland a hundred years ago, and of the men who desired to infuse new life into their country by new legislation and political reforms in accordance with the spirit of the times—were brought to the recollection of the people by volumes more or less elaborate, as well as by tracts and pamphlets.

From the mention of the publications called into being by these two incidents of recent date, I pass to the normal productions of our authors. Henryk Sienkiewicz, the distinguished writer of tales and historical novels, has entered on a new—a third—phase of development. His last book, 'Without Dogma,' is a psychological romance, the hero of which is intended to be the type of a *décadent* with a streak of the Polish patriot in him. The book is attractive and the style masterly; yet it has failed to make anything like so deep an impression as his historical novels, and the critics have naturally enough asked whether the hero's character is really, as the author wishes us to believe, a result of the tendency of the times, or whether he is, as the course of events in the novel seems to indicate, a man of infirm will who atones for the sins of his environment, the aristocratic society in which he has been brought up, by the sacrifice of his own individual happiness. The same theme has also been treated by A. Mankowski in 'Count Augustus,' but with decidedly less success; and it is undeniable that this newest form of novel is in a large degree due to the imitation of foreign writers. Madame Orzeszko has taken a profound ethical sentiment for the basis of her tale 'The Worshipper of Might,' while her 'Fury' is, from an artistic point of view, the best thing this eminent author has produced. Another novelist who has made a great step in advance is Marian Gawalewicz, who has with 'The Second Generation' secured, at a comparatively early age, a distinguished position among writers of fiction. One of the best descriptions we have had of life among the nobility, a subject frequently handled in our literature, is undeniably 'M. André Piscalski,' by Adolf Dygasinski, a portrait full of truth and most original. Dygasinski has in his 'Letters from Brazil,' which were contributed to the Warsaw journals which sent him out to investigate the matter, drawn a most gloomy picture of the condition of the Polish emigrants in Brazil. A most gifted and prolific writer, Mlle. Rodziewicz, has published, besides 'Tales' and 'Silhouettes,' two larger works, 'The Grey Dust' and 'Blue Blood,' but the latter is objected to as an exaggerated description of aristocratic circles. The same complaint is made of 'Two Streams,' by A. Krzyzanowski,

although the work is acknowledged to evince a genuine faith in the ideal and sincere patriotism. The second volume of the Siberian 'Sketches' of Szymanski is considered to have less poetry in it than the first series, which was a masterpiece in its way. The tales of Madame Konopnicka, 'My Acquaintance,' display a truly poetical spirit and warm sympathy with the weak. A number of other persons might be enumerated as writers of stories, among them Jul. Turczynski, who has made it his especial task to depict the life of Huculi, the inhabitants of the mountainous district of Eastern Galicia which excited the enthusiasm of Miss Dowie; and Naganowski, whose 'Mighty England' has appeared simultaneously in English. Finally, an historical novel deserves especial mention, 'The Grey Wolf,' a story of the fourteenth century, by A. Krechowicki, a writer who has been for some time celebrated for his historical romances.

The drama has not prospered during the year. Of the few novelties the one that has enjoyed most success on the stage is 'The Young Men's Club,' a mirthful comedy by Balucki. A political background gives greater weight to the comedy of Sewer, a notable writer of tales, 'M. le Maréchal,' in which the struggles of party in Galicia are depicted. 'The Grasshoppers' of Walewski, 'The Representative' of Messrs. Müller & Co., by Koziembrodski, and Jeske-Choinski's comedy 'At the Lost Post' have not yet found their way to the stage; indeed, the last is not likely to do so as it is strongly anti-Semitic.

Poetry is in a more flourishing condition than the drama, especially owing to the promise of future excellence afforded by several young aspirants to fame. Of these Franc Nowicki has won general praise for his 'Poems,' while Adam M—ski has created a certain sensation with his poem 'One of Many,' and this young author has done our literature a real service by producing an adequate translation of the 'Lusiads' of Camoens. The 'Oksana' of W. Wysocki is distinguished by lively feeling and successful presentation of character, especially the heroine, a noble-hearted peasant girl who is betrayed. Kasproicz, with his tales of peasant life, and Niemojewski are also beginners of merit. Among the veterans who have long enjoyed a merited reputation is Stefan z Opatowka, who has brought out 'Elegies and Sonnets.' An altogether original phenomenon is 'The New Messiah,' of which the first part only has yet appeared. The author is a Jew at Warsaw who has adopted the pseudonym of "H'Kahan Isaak ben." His work is a philosophic religious poem, in which he advocates the fusion of Christianity and Judaism, often in striking verses.

Turning to history, I may mention the 'Heraldic Studies' of Anton Malecki, a writer who has done good service in many departments of literature, as his book throws new light on the early history of the Polish nobility, while Prof. Wladyslaw Abraham has cleared up in his 'Organization of the Church in Poland' the ancient past of an institution the history of which has not been studied among us. A good deal of valuable material is to be found in the *Proceedings* of the second congress of

Polish historians, which was held at Lemberg last year. Alfred Szczepanski has written a lively sketch, and one full of feeling, of the national hero Kosciusko. The first volume of the 'Biography of Adam Mickiewicz,' by his son Wladyslaw, supplies many interesting details regarding the life of the poet.

Count Lanckoronski has written an account of a journey in Asia Minor for archaeological and ethnographical purposes under the title of 'The Cities of Pamphylia and Pisidia,' and Count Joseph Potocki in his 'Notes of a Sportsman in India' has printed his experiences in the East. Our Tatra Mountains have found a worthy chronicler in the person of Witkiewicz the painter, who has illustrated them with pen and pencil. He is the author of a work 'Our Art and Criticism,' which shows unusual independence of thought and much persuasive power. ADAM BELCICKOWSKI

RUSSIA.

THE impression produced by a review of our literature for the last few years, that a blight or tempest had passed over us, will not be altered by an examination of our literary history of the past twelve months. It would, indeed, be hard to expect sudden changes while the conditions of our social existence remain unaltered. The barrenness of our literature is merely a reflection of the emptiness of our daily life. It would be curious to enumerate the various symptoms by which this feeling of emptiness and barrenness is reflected in the literary work of our most prominent writers. I pointed out in my last article how a section of our literary men have sought refuge from this increasing vacuity of social life by retiring into themselves, discussing questions of individual morality and producing ideals of self-perfection. But it is not given to every one, as it is to Count Tolstoy, to weave a web out of oneself and to isolate oneself from the outer world in the cocoon of one's own utopia. Others feel the necessity of obtaining fresh ideas and collecting new impressions from the outer world, and, being unable to find these in their actual surroundings, look abroad for sources of inspiration. Thus Tchekhoff travels along the eastern borders of Asia, Korolenko wanders along the Volga, and, somewhat earlier, Gleb Ouspenski is found in the Caucasus, Constantinople, or Siberia. The disease and the remedies sought resemble not a little the literary *fin de siècle* types of Western Europe. However, our writers are not driven abroad for materials by a satiated imagination and overstrung nerves only; this is abundantly apparent from the fact that they do not bring us from their distant travels exotic pictures of nature, but only the old groans over prevalent social diseases. The quietist self-renunciation of Count Tolstoy's school is, however, more closely allied to the European literary disease; but this school exercises a certain influence only when it turns its back on Buddhism pure and simple, and adopts a sort of Christian Socialism, though I should add that even that kind of gospel cannot pretend to serious success in Russia.

The influence of social barrenness upon our literature is reflected also by the enforced inaction of our literary criticism, which is most closely connected with the

popularization of social propaganda. Most of our leading critics either forsake the legitimate field of their activity, like Mikhailovski, who has devoted himself to an historical review of the character of John the Terrible; or, if they remain true to it, turn to the past, and write reminiscences, like the same V. Mikhailovski; or Shelgounoff, who has appended his 'Recollections of the Past and Present' to the two volumes of his works which have just appeared; or Skabitchewski, who has just published a volume rich in data, entitled 'History of Modern Russian Literature (1848-1890),' in which the writer of memoirs becomes an historian. In the above-mentioned works we shall find the first printed materials for a history of the celebrated movement of the "sixties" and careful delineations of distinct phases of that movement—the primary general beginnings of idealism in connexion with the reforms of Alexander II.; then the events which led to a sharp division of parties and to a subsequent fierce struggle between literature and public opinion on the one hand, and the reactionary spirit, which had already begun to manifest itself, on the other.

The noble-mindedness of the leaders of public opinion during the sixties is not appealed to without an object by their younger contemporaries to-day; their youthful idealism, their readiness to join in the social struggles of their day, must be a severe rebuke to the generation which has just attained maturity, and which is remarkable for its premature senility and indifferentism. In this comparison of the men of the sixties with the men of the eighties the achievements of the past lead to hopes for the future, and it is natural that the discussion of this theme, in view of the emptiness of the present, should have been the most absorbing and exciting of all the literary controversies of the year. The representatives of the eighties have come out of the controversy in colours which, if not quite characteristic of the entire rising generation, are nevertheless absolutely characteristic of the tendencies of the day. It must, at all events, be admitted that the decade that recently came to a close presented most unfavourable conditions for the social development of the generation which has now attained the ages of twenty-five to thirty-five. The elder brothers of this generation, who were twenty to twenty-five ten years ago, were in the full blaze of the political agitation of 1878-1881. Nor should we forget that at the beginning of the century our studious youth, like that of all Europe, and for much the same reason, was in a state of ferment, and has served ever since as a most sensitive barometer of public movements. Hence it is not surprising that the most sympathetic of that generation paid their youthful tribute to idealism, and, carried away by the great struggles of their day, became, to a large extent, its victims. The whole of that generation was unmercifully decimated, and the survivors know well that their hopes must follow those of their talented comrades. The younger brothers have grown up in the closer atmosphere of the last decade, and have been in a measure debarred from receiving those im-

pressions which help to develop an interest in public affairs. The disenchantment of some and the indifferentism of others have produced that general attitude of mind which is represented by what we call "the men of the eighties." The first task set themselves by this group was to raise their mental attitude (a temporary and accidental historical phenomenon) into a political theory and to found upon it something in the shape of a positive programme. The *Seyverni Vestnik* and the *Nedelya* were the journalistic organs of this party. Their theories and the morality of their mental attitude were attacked principally by Mikhailovski and Shelgounoff. The 'Sketches of Russian Life' of the latter, which appeared in a monthly journal, were a sort of uninterrupted series of conversations with the rising generation, and unquestionable triumphs for the critic. Shelgounoff, who had long been respected for his honesty and tenacity of opinion, did not take first rank until after the death of Saltikoff. The sympathy of our youth, manifested in a large and ever-increasing flow of letters from all quarters and on all subjects, had, as it were, increased his power tenfold. In the flush of this activity Shelgounoff died three months ago, his remains followed to their last resting-place by an enormous concourse of young people.

Another literary controversy which had a more or less intimate relation to our social life was waged between our Liberals and the *narodniki*, or peasant-worshippers. The *narodniki* are agrarian Socialists who admire rural life so profoundly that they idealize beyond recognition the supposed communistic basis of our village life. Perhaps I may have occasion to describe their creed more minutely at some future period; for the present I may content myself with saying that their antagonism to our Liberals is due partly to mutual misunderstandings, and partly to a certain one-sidedness and want of breadth in the views of this party. The *narodniki* reproach the Liberals with desiring to europeanize Russia and to establish the tyranny of capital which exists in every other part of Europe, while the Liberals retort by saying that the *narodniki* in limiting their programme to the village render themselves powerless, and run the risk of being unable to comprehend the social phenomena occurring even in the limited sphere which they have assigned themselves. This question was especially eagerly discussed this year by A. N. Puipin, a regular contributor to the *Vestnik Evrope*, the principal objects of his attack being A. Frugavin's 'The Demands of the People and the Obligations of the Educated with reference to their Intellectual Development and Enlightenment,' and a new collection of Zlatovratski's works in two volumes, these writers being two of the most extreme and narrow-minded exponents of the tenets of the peasant-worshipping party.

Turning to the domain of *belles-lettres* proper, I have first to draw the attention of the English public to the remarkable success recently achieved by a new and young writer, Potapenko, who made his literary debut in 1881, but did not succeed in attracting particular attention until this year, during which he has published three productions, and has issued a collection of his works in two volumes. A southerner by birth (from the government

of Kherson), the son of an officer of lancers who married a Podolian peasant girl and took holy orders, he was educated in the ecclesiastical college of Odessa, from which he proceeded to the university, and, finally, to the Academy of Music of St. Petersburg, and consequently enjoyed opportunities of seeing and studying Russian life in many of its phases and in most parts of the country, of which his works bear ample testimony. He is distinguished for his delicate observation, the freshness of his impressions, an absence of artificiality, and a depth of feeling which he is able to infuse into his reader without even once descending to the tricks of the rhapsodist, and often by a simple description. It is due to these great qualities that two of his works have enjoyed so great a success, notwithstanding the improbabilities of their plots. 'In Actual Service' is the story of a young man who, having finished his studies at a higher theological college, renounces a brilliant scholarly career in order to become a village parish priest and realize his ideal of a true pastor. To understand fully the improbabilities of such a plot an acquaintance with the actual condition of our rural clergy is necessary. The author describes the contradictions between the sad reality and the noble ideal of the young clergyman in glowing colours, and leads the reader to expect a grand dramatic conflict—a climax in which the domestic elements will count for something, as the young priest's wife understands his aspirations but imperfectly. Yet nothing of the kind occurs; the author apparently lacked the courage to pursue his theme to the end, and leaves his hero very much in the doubtful position in which he placed him. The other novel, 'Common Sense,' though more improbable in plot, is a more carefully finished work. The hero, who has just quitted the university, breaks off his engagement, so as to enable his betrothed to marry an aged millionaire and inherit all his wealth. The hero himself marries a consumptive girl who has fallen in love with him, and he keeps up her illusion for two years, when she dies; the millionaire conveniently expires at the same time, and so the hero is left free to marry the heroine plus the million. The author in conclusion produces, by means of a few touches and incidental scenes, the impression that even now perfect happiness has not been reached; that this common-sense match has not proved quite satisfactory; and that the hero at heart despises his second wife, and discovers too late that his love for the first was not assumed, but real. Here we have again the elements of a drama; but the author again stops at the threshold, leaves his hero, and, as it were, runs away. It has been assumed by some of his critics that the reason for this self-control on the part of the author must be sought in his inveterate optimism, but I am more inclined to attribute it to want of practice. Potapenko has hitherto confined himself to short stories and slight sketches, but the methods which may be admirably adapted for these are inadequate for fuller and more elaborate productions to be placed in the framework of a novel; it is like producing a symphonic concert by means of a quartet. In the 'Secretary of His Excellency,' where an ambitious St. Petersburg worldling dies from the combined effects of disappointment

in love and failure in life, and in the small sketch entitled 'Never,' describing the nostalgia of an emigrant, the light touches and suggestive hints of Potapenko appear to best advantage.

Of other noteworthy novels, one by Stanukovitch, although still uncompleted and appearing, is worthy of mention, describing as it does 'The First Steps' of a stripling from the provinces in St. Petersburg society—a subject which gives scope for the introduction of a variety of characters, from the young university student to important administrative functionaries and influential society ladies. Boboruikin in his 'Grown Wiser' depicts a typical young Radical, who, in order to make his way in the Government service, gradually forsakes the principles of his earlier years. The first step to his rehabilitation is his acceptance of the office of local marshal of the nobility, to which he is elected. His wife, however, remains true to her old ideals, and here the tragedy begins; but here also the author brings his story prematurely to a close. In 'A Borski Colony' Karonin caricatures somewhat unmercifully certain recent types of Radicals and the endeavours of some of our young men to settle on the land and live, after the gospel according to Tolstoy, by the sweat of their brow. A still broader caricature is Karonin's 'The Teachers of Life,' in which one of Tolstoy's disciples is represented with the gospel of love on his lips, but without love in his heart. Indeed, speaking generally, Tolstoy's influence over our young people has been on the wane this year; the discussion on the wickedness of smoking was too great a *reductio ad absurdum* of his paradoxical teaching regarding the wickedness of marriage. Besides, this year Count Tolstoy has appeared more frequently in English and American magazines than in Russian. In a 'Collection in Honour of S. A. Yourieff' his comedy entitled 'Fruits of Culture,' which has been acted several times this year, was inserted; but it was incapable of producing much sensation—as, indeed, can be gathered from a perusal of the English *precis* which appeared in the *Review of Reviews* for April.

Besides the memoirs referred to at the commencement of this article, I should not omit to mention the appearance of two volumes of 'My Recollections' (1848-1889), by the poet A. Fet (Shenshin), who belongs to the Conservative camp. Amidst a great deal of senile gossip there are some interesting details and letters of Tolstoy, Tourguénief, and others. Together with the reminiscences of Madame Golovatcheff - Panaeff, referred to in my previous article, these recollections of Fet's represent the *chronique scandaleuse* of our literary *coryphées* of the forties and sixties. Equally interesting is the diary of the late St. Petersburg professor and censor Nikitenko, which is appearing in the *Russkaya Starina*. The author, who once dreamed of acting the part of intermediary and reconciler between our literature and our Government, knew many things with which the uninitiated could have no acquaintance; consequently his diary is replete with interesting materials for the history of our censorship and the Ministry of Public Instruction during the fifties and sixties.

The author himself is an interesting personage, a Liberal of the forties, as much opposed to the Radicalism of the sixties as he was to the Government reaction. An aged philologist, Prof. Bouslayev, has also applied himself to the writing of reminiscences, and gives a picture of student life in the thirties. In this place I should also record that Vengeroff's great 'Critico-Biographical Dictionary' has got down to half of the letter B.

Nothing very remarkable has this year been accomplished in the domain of philosophy. Within the last few days, however, the Moscow Psychological Society has awarded a prize for the best essay on Auguste Comte's classification of the sciences. The selected essay turned out to emanate from the pen of an old Hegelian and one of our greatest lights on historical jurisprudence, B. N. Tchitcherin. I shall return to the discussion of this essay when it is printed. Another veteran Hegelian has just died; this was Prof. Redkin, not so learned nor possessing so strong an intellect as Tchitcherin, but a less obstinate adherent of the old fallacies of the German metaphysical school, and more in touch with the latest developments of philosophy; he had attained his eighty-second year, and had commenced to publish his lectures on the history of legal philosophy. Of these seven volumes have already appeared, and the publication will not be interrupted by the death of the author. Of other philosophical works I may mention P. Kaptelev's 'History of the Soul: Outline Sketches of the History of the Mind,' A. Andreyevski's 'Genesis of Science: its Principles and Methods,' and Lessevitch's 'Scientific Philosophy.'

The historical works of the year have been principally devoted to recent times. Thus the second volume of Bilbassoff's 'History of Catherine II.' has been printed, although its appearance is unfortunately still delayed by the censorship. Madame E. Stchepkin has compiled from MSS. highly interesting sketches of the life of an 'Old Landowner at Home and in the Service,' dealing principally with the eighteenth century. The editor of *Russkaya Starina*, M. I. Semevski, has discovered a new writer of memoirs and historian in Prince Boriss Kurakin, a contemporary of Peter the Great's, married to his wife's sister Eudoxia Lopoukhin. Prince Kurakin's manuscripts have been edited and published in the first volume of a new work now appearing, entitled 'The Archives of Prince Th. Kurakin.' The Imperial Russian Historical Society continues the publication of the despatches of foreign ambassadors to the Russian Court in the eighteenth century. In vol. lxxv. (a continuation of vol. lxxiv.) the despatches of the French plenipotentiary Magnan, covering the period 1727-1730, are published; in vol. lxxvi. appear those of the English ambassador Lord Forbes (afterwards Earl of Granard) and of the resident C. Rondeau for 1733-1736; and in vol. lxxvii. (a continuation of vols. xxii. and xxxvii.) the despatches of the Prussian ambassador Graf Solms to Frederick II. for the years 1772-1774. A. Brikner has published the third volume of his 'Materials for a Biography of Count Nikita Petrovitch Panin' (1770-1837), embracing the period March to December,

1798, the time of the Emperor Paul's breach with France and of the negotiations for a coalition against her. Vol. lxxvii. of the *Transactions* of the Imperial Russian Historical Society deals with the same period, and contains a continuation (of vol. ii.) of the 'Diplomatic Relations of Russia with France during the Time of Napoleon I.,' edited by A. Tratchevski (1803-1804). S. Tatistcheff, who has published in Paris 'Alexandre et Napoléon d'après leur Correspondance Inédite, 1801-1802,' has collected his various journalistic compilations in a work entitled 'Russian Diplomacy of the Past.' The Senator N. P. Semenov is bringing to a close his work on 'The Emancipation of the Peasants in the Reign of Alexander II.' This work is based on his own elaborate minutes of the proceedings of the commission to whom the framing of the emancipation measures was entrusted; these private records the author was permitted to publish by the late emperor. Giving as it does the only accurate account of the debates in the commission, this work presents a complete picture of the contentions and conflicting views of the various political parties on this question, and is a running commentary upon the emancipation measures formulated by that commission. I should also not omit to mention a biography in two volumes of Muraviev, of Amur celebrity, by Barsukoff.

An important contribution to the ancient history of Russia has appeared in the shape of a work of reference by A. Exemplarski, 'The Grand Dukes and Princes Appanage of Northern Russia during the Tartar Period' (1238-1505), two volumes. Ilovaiski has published the third volume of his 'History of Russia,' devoted to the sixteenth century. This book has produced a certain sensation, not so much on account of its contents as on account of the known anti-Semitic tendencies of the author. The somewhat unfavourable reviews of his work the author tried to attribute to the prejudices and partisan feelings of his critics. I must further mention Butzinski's 'Colonization of Western Siberia in the Beginning of the Seventeenth Century,' and Shlyapkin's 'St. Demetrius Rostoffski and his Time' (1651-1709), a biography of that metropolitan, who compiled our 'Acta Sanctorum.' In concluding this enumeration of historical productions I should state that the University of St. Petersburg has founded a new Historical Society, which has already published two volumes of its journal under the title *Historical Review*. Besides the interesting articles of its members and of the president, N. Kareyeff, this publication contains not only a most valuable record of all historical works appearing and preparing for the press, but information as to the historical instruction given in all the higher schools of the empire.

Art and archaeology have been enriched by the appearance of the third volume of 'Russian Antiquities recorded in our Art Monuments,' by Count Tolstoy and Kondakoff. This volume exceeds its two predecessors (classical and Scytho-Sarmatian antiquities) in interest, as it is devoted to an investigation of the less-known periods of barbaric art (the period of the *Völkerwanderung*). The Eastern origin of so-called barbaric (Gothic and Merovingian) art is more incontestably established than

ever by this volume, which is a great acquisition to archaeology, furnishing to it as it does many new data. Countess Oubaroff has published from the directions and collections of her late husband a 'Byzantine Album.' The fourth and last volume has appeared of the *Transactions* of the sixth Odessa Archaeological Congress; also the first volume of the *Transactions* of the seventh Yaroslav meeting, and the thirteenth and fourteenth volumes of 'Antiquities' (the *Transactions* of the Moscow Archaeological Society), as well as the first volume (in two fasciculi) of 'Eastern Antiquities,' published by the Eastern section of the same society, under the editorship of Mr. Nikolski; and finally two volumes of 'Materials for the Archaeology of the Caucasus,' collected by an expedition sent out by this society, and published at the expense of his Majesty. The discoveries of N. M. Yadrintzeff on the Orkhon, in Mongolia, to which I referred last year, led to an expedition to the same region by the archaeologists of Helsingfors last summer, and one this summer by the Imperial Academy of Sciences under the direction of the Academician Radlov, who is well acquainted with the dialects of those districts. There is no longer any doubt that the ancient remains discovered are the ruins of the capital Karakorum, the most ancient monuments of which go as far back as the eighth century. To turn to the works devoted to Western arts, I should draw attention to 'A Complete Collection of the Engravings of Rembrandt,' edited by Rovinski, and the first volume of a new book from the pen of the author of the 'Roman Catacombs,' Friken, entitled 'Italian Art in the Renaissance.'

In addition to the *Ethnographical Review* I mentioned last year a new ethnographical periodical has appeared under the auspices of the St. Petersburg Geographical Society, edited by Lamanski, and entitled *The Living Past*. I. N. Smirnov, who investigated the Tcheremisses and Votyaks, has completed his researches into this group of the Finnish race with the publication of a third contribution, devoted to the Permyaks (*Transactions of the Society of Archaeology, History, and Ethnography of the University of Kazan*, vol. ix. part ii.). Designed to be completed in four volumes, A. N. Puipin's 'History of Russian Ethnography' goes far beyond the limits of its title. In the two volumes that have so far appeared, devoted respectively to 'A General Review of Russian Nationalities' and 'Ethnography of Great Russia,' the author treats at length the history of the contending theories as to the national characteristics of the Russian race and the history of the study of the opinions and life of the Russian people (in the sense of the lower classes). Much attention is devoted to our folk-lore, and then the part played by the people in our literature and journalism is discussed; but ethnographic and anthropological considerations proper find no place in the work. Yadrintzeff has devoted a book to a study of the contemporary condition of 'The Aborigines of Siberia'; and Prof. Petri, of St. Petersburg, has published his 'Anthropology.'

It now remains for me to record what new publications have appeared having re-

ference to political economy. Of historical interest is the compendious work of Behrendts, 'The Political Economy of Sweden'; at present only one enormous volume has appeared, which contains a history of the domestic policy of Sweden from ancient times down to 1808. Most interesting are the researches of L. V. Khodski, 'Land and Agriculture' (2 vols.), devoted principally to a description of the recent history and contemporary economic conditions of our peasantry. A. Philippoff has published a work on 'The Punishments and Legislation of Peter the Great in connexion with his Reforms.' Another interesting work has emanated from the pen of V. Sudeykin, and describes the 'State Bank,' its organization and activity, and is prefaced by an historical sketch of the ancient institution in connexion with Government credit. A work of more abstract character is a book rich in facts and data, entitled 'Fundamental Basis of Financial Science: the Doctrine of State Revenue,' by I. I. Yanjul. So also is Levitsky's 'Problems and Methods of the Science of National Economy.' The author seems to be a disciple of Menger's, and tries to reconcile the classical (deductive) with the historical (inductive) schools of political economy. Dril, a Russian disciple of the anthropological school of criminal physiology, propounds in his latest work (the third of its kind) his theory of 'Psychophysical Types in connexion with Crime.'

P. MILYUKOV.

SPAIN.

At last that long-expected and much-desired work of the thirteenth century, 'Las Cantigas de Santa Maria,' attributed to Alfonso X., the "Learned," King of Leon and Castille, has made its appearance, handsomely printed, in two folio volumes, at the expense of this Royal Academy (Academia Española de la Lengua), with a learned and exhaustive preface by one of its senior members, the Marquis de Valmar. As its title sufficiently implies, the book is nothing more than a collection of lines, of from six to twelve syllables each, though rhymed with a considerable degree of exactness, and exclusively devoted to the praise of the Madonna, in whose honour King Alfonso himself founded in 1279, five years before his death, the religious and military order known as "Orden de la Jarra"; having moreover directed by his will that the stanzas of his book should be set to music, and that a portion of them should annually, and for ever, be chanted in the cathedral church of Murcia on certain church festivals. Such are the contents of the book now published for the first time; but whether the 'Cantigas' were really composed by King Alfonso, as most people seem to think, or merely compiled from oral tradition by his command, is difficult to say. Argote de Molina, who was the first to mention them in the sixteenth century; Ortiz de Zuñiga, the historian of Seville; Mondejar, Rodríguez de Castro ('Biblioteca Española'), and Sarmiento, the Benedictine, all hold the former opinion; whilst modern critics maintain that there is no evidence sufficiently strong to assign the authorship of the book to Alfonso, and that most probably he ordered it to be made or compiled like the 'Cronica General,' the code of laws

known as 'Las Siete Partidas,' and many other works attributed to his royal hand, though evidently he had no more to do with them than had King Alfred, Charlemagne, Matthias Corvin, or any other princely lover of science and letters with those written at their especial command.

The question, however, though yet undecided, is more important than it appears at first sight, because if the 'Cantigas' were collected towards the middle of the thirteenth century, and, as may be conjectured, existed traditionally in the preceding, it is difficult to account for the striking similarity there is between the legendary lore about our Lady still preserved among the people of Galicia and Asturias, and that of Flanders, the Low Countries, France, and even Germany. There is still another question, which, in my opinion, cannot be satisfactorily solved save by means of comparative philology. How is it that Alfonso, King of Leon and Castille, used the Galician instead of the Castilian dialect for a work on a general subject, which might as well have been written or compiled in Aragon or Navarre, at Cordoba or in Seville, recently snatched from the Moors by his father St. Ferdinand? The answer, I suspect, will be that Alfonso was born in Galicia in 1221, as Father Sarmiento has proved, and that he is known to have spent there the first five years of his childhood under the care of his grandmother, Queen Doña Berenguela. But is that, I ask, a sufficient reason for the "learned king" to give the preference to the Galician dialect over the Castilian just at the time (1252) that he was about to take possession of the throne of Leon and Castille, inherited from his father? The fact, singular as it is in its way, has attracted the attention of Ticknor and other modern historians of Spanish literature, and may be thus explained. In all probability, of the various dialects which sprang in the Peninsula out of the ruins of Latin, that of the north-western provinces of Spain was the first; then came the Provençal in the east; and lastly the Castilian, which, partaking equally of both, became finally the language of the court. That the poem of the 'Cid' is nearly a century later than the 'Cantigas' cannot be doubted, and therefore it must be admitted that the Galician, from which modern Portuguese is derived, was then predominant. However that may be, the Royal Academy deserves much credit and praise for the publication of one of the oldest and most remarkable literary monuments of the Middle Ages. Nor have its labours within the last twelvemonth been limited to the 'Cantigas.' Very lately the first volume of the complete works of Lope de Vega has made its appearance, though instead of containing some of that poet's inedited 'Autos Sacramentales,' as announced, the Academician in charge of the publication, Don Marcelino Menéndez y Pelayo, changed his plan and began by a new life of Lope, written by the late Don Cayetano Alberto de la Barrera, author of 'Catalogo Bibliografico y Biografico del Teatro Antiguo Español.' After all, the change, though unexpected, cannot but be highly beneficial, since it is natural that the collected works of an author of the stamp and merit of Lope should be preceded by his biography.

The Royal Academy of History has been, as usual, exceedingly active. Another volume (the third) of the interesting, and hitherto inedited, chronicle of Catalonia during its famous rebellion, and partial occupation by the French (1641-60), has been published, as well as some fragments of a Latin history of Ferdinand and Isabella by Gonzalo de Ayora. This last has appeared, with a learned preface by Cesareo Fernandez Duro, in vol. xvii. of the Academy's *Transactions* (*Boletín de la Academia*), together with several other original papers on the history and antiquities of Spain by Father Fita, Prof. Codera, Eduardo Saverda, Fernandez y Gonzalez, and others. A report by the last-named Academician on the Mozarabic inhabitants of Valencia and Denia; two more on various Jewish synagogues in the Peninsula, and especially on that of Saragossa, now completely ruined; and Latin inscriptions and Roman remains, will afford the artist and the antiquary ample matter for study.

Meanwhile the various collections of inedited papers and documents published here or in the provinces continue to increase materially our store of knowledge concerning history, both national and foreign. So, for instance, the "Coleccion de Documentos Inéditos para la Historia de España"—undoubtedly the first and most important of them all—has now reached its ninety-ninth volume: an account of the campaign in Flanders (1637) by Vincart, as well as a short chronicle of John II. of Castille by Garcia de Santa Maria, printed for the first time; whereas the preceding volume (the ninety-eighth) had been exclusively devoted to the publication of the interesting correspondence of Philip II. with the emperor and princes of Germany and his own ambassadors in that country (1556-98). So much for the "Documentos Inéditos." In the eighty-seventh of another collection, called "Escritores Castellanos"—no less important, though partaking both of the historical and the literary character—is contained a graphic account of the war in Naples and Sicily in 1732-6, and of the embassy dispatched in 1731 to Russia by Philip V. of Spain. The ambassador was James Fitz-James, Duke of Berwick, son of the celebrated Marshal, the natural son of James II. of England. Volume lxxviii. of the same collection, entitled 'Estudios Historicos del Reinado de Felipe II.,' also by Fernandez Duro, contains two interesting tracts, namely, 'The Disaster at Los Gelves (1560-1561)' and 'Antonio Perez in England and France (1591-1612).'

As to books relating to America and the old Spanish colonies, the number of reprints or of entirely new issues within the last twelvemonth is really wonderful. Having frequently alluded in former reports to the very singular fact that more books relating to America have been published here during the last half century than in the three preceding ones put together, I need not return to the subject. Besides the well-known collection of "Documentos Inéditos de Ultramar," and its continuation by the Academy, the fifth volume of which contains the 'Laws of the Indies' and has been prepared by the present Minister of the Colonies, Don Antonio Maria Fabrè, a new one has been started entitled "Coleccion de Libros que tratan

de America," of which two volumes have appeared during the last few months, namely, 'Verdadera Relacion de la Conquista del Peru,' by Francisco de Xerez, being a reprint of the first edition of Seville, 1534, and 'Nuevo Descubrimiento del Gran Rio de las Amazonas,' by Father Cristobal de Acuña (1641, 4to.), an equally rare volume. 'Rios de Venezuela y de Colombia,' by Fernandez Duro, and 'Noticias Autenticas del Maraon,' by D. Marcos Jimenez de la Espada, are entirely new papers by these well-known writers, both having appeared in the form of essays in the *Journal* of our Geographical Society, in which, by the way, is also included the Spanish translation of a French tract by M. Marcel, of the National Library of Paris, who endeavours to prove that the Zambesi runs entirely through Portuguese territory according to an original map of the year 1792, preserved in Paris, of which an engraved reproduction accompanies the text.

The zest for the publication of all sorts of books and pamphlets relating to America has been much enhanced of late in anticipation of the approaching quatercentenary of the discovery of the New World by Columbus, which is to be celebrated with great pomp at Madrid next year. Besides several articles which have appeared in periodicals, I can mention a few detached pamphlets which are well worthy of notice. 'Colon y la Rabida,' by Fr. Josef Coll, is almost exclusively devoted to the description of the Franciscan convent of La Rabida, where Columbus was for a time a guest, and to the missionary labours of its friars at St. Domingo, Cuba, and the West Indies. 'Colon en Canarias,' by Vandelwalle, refers to the stay of the navigator in those islands on his return to Spain after his first voyage of discovery. A French correspondent of the Royal Academy of History has addressed to that institute what seems a sensible explanation of the rather obscure and enigmatic signature of the great navigator; and last, not least, Don Adolfo de Castro, of Cadiz, has published a pamphlet with the title 'La Salida Definitiva de Colon para el Descubrimiento de America no fué de Palos sino de Cadiz,' or in other words, an essay to prove that Columbus embarked at Cadiz for his voyage. Don Adolfo, who is a native of that city, whose history he has compiled in two octavo volumes, has certainly adduced many proofs in confirmation of his theory, but in the opinion of critics he has wasted his time and labour, for he cannot deny to Palos de Moguer, in the province of Huelva, the honour of having been the port where Columbus's small fleet was originally fitted out, though the ultimate sailing in search of unknown lands really took place from Cadiz.

To the above list of works relating to the Spanish colonies in America I might add many other publications and reprints of the same sort, more or less important; but I cannot omit one which the Seville Bibliophiles have lately brought to light. The editor is Don Marcos Jimenez de la Espada, who, to judge by his many valuable publications about South America, is sure to have fixed his attention on a work of some importance—I mean the 'Historia del Nuevo Mundo,' by Father Bernabé Cobo, of the Society of Jesus. The work, which is de-

scribed as holograph, is divided into three parts, and the preface bears the date of 1653. Only the first volume has yet been published, and Señor Jimenez de la Espada has left for the next a notice of the author, about whom very little is known.

With regard to provincial history and topography, usually a favourite topic with us Spaniards, there is not much to say this year. With the single exception of that ponderous and ill-digested work on the history of Navarre by Father Moret, the Jesuit, of which five volumes have already been reprinted, I am unable to mention any important historical publication, since, after all, a short notice of Soria, supposed to be the "Numantia" of the Romans, and still shorter accounts (histories they are entitled) of such insignificant villages as Campillo near Granada, Estepa in Andalucia, Almagro and Ciudad Real in La Mancha, hardly deserve a place in the columns of the *Athenæum*. Biography, however, has made some progress. A life of the first Duke of Ossuna and the founder of its university, D. Pedro Tellez Giron, grandfather of the celebrated viceroy of Naples, head also of the conspiracy against Venice (1618), saw the public light only a few weeks ago at the expense of the municipality of that once flourishing, but now decayed and smouldering town. A notice by Luis Vidart of the 'Life and Writings of the late Don Vicente de los Rios,' better known to scholars as the author of a 'Life of Cervantes'; another—a poor one—of St. Ignatius of Loyola, and a third of Fr. Luis de Granada, by Valentí; 'Hijos Ilustres de la Provincia de Ciudad Real,' by Antonio Blazquez; and 'Diccionario Biografico de Escritores Catalanes,' by Molins, are only individual and isolated attempts to contribute towards a comprehensive national biography, which is much wanted. There is some hope, however, of our wishes being soon accomplished, for it must be owned that of late years the taste for this kind of study has increased considerably. Greater facilities for investigation and research in public as well as private archives, where so many literary treasures lie still dormant, and as it were forgotten, and a stronger desire than ever on the part of scholars to unravel minute details, make us hope that many a problem in history, especially in that of the sixteenth century, so rich in great and mysterious events, will be soon solved to the satisfaction of the student. To this desirable end the recent publication of the present Duchess of Alba, which I have purposely left to the last, will no doubt contribute largely, since the letters and documents carefully selected from the archives of the house by the duchess herself cannot fail to throw much light on our national history from the fifteenth century to the seventeenth, which is the period embraced in the collection, or rather selection, for not all the documents have been published. The nature of this report precludes my entering at present into details, but I may say that, although the palace of the Alba family has on four different occasions been a prey to the flames, and although on each occasion only a portion of the papers could be saved, there is still enough of them left to guide the critic through the tortuous alleys of European politics during the fifteenth century.

Works on art have been scarce in the last twelve months. With the exception of 'España, sus Monumentos y Artes,' which has already reached the twenty-fourth volume, and 'España Artística y Monumental,' also in progress, I do not hear, either at Barcelona or here in the capital, of any works of the kind.

In the political sciences—besides the pamphlets entitled 'Democracia, Federalismo y Socialismo,' by Correa y Zafrilla; 'La Política de España en Ultramar,' by Blanco Herrera (second edition); and 'Doctrina Republicana Federal,' by Juan Pedro(?)—a larger work by Salvador Bermudez de Castro, Duke de Ripalde, has lately been published under the title of 'El Problema Social y las Escuelas Políticas.'

In bibliography several works, mostly prize essays, have this year been added to an already long list. Since the publication of the two volumes completing the 'Ensayo de una Biblioteca Española,' by Gallardo, and of the dictionary of Portuguese authors who used the Spanish language in their writings, by Domingo Garcia Peres, two more works of the same nature have obtained the annual prize awarded by our National Library and been printed at its expense: one is a 'Biographical and Bibliographical Dictionary of Authors, Natives of Burgos,' by Martinez Añibarro; and the other, 'Catálogo Razonado de los Libros impresos en Madrid en el Siglo XVI.'

But what can I say on this occasion about poetry, both lyric and dramatic, novels, and all manner of light literature? Very little indeed, except that there seems to be a lull just now, as if the lyres of our contemporary poets had suddenly become untuned. Neither Zorrilla nor Nuñez de Arce, Campoamor nor Manuel Palacios, has done anything this year, or if they have, they are reserving their rhymes for a better time and opportunity. As to the drama, it is also languishing, and with the single exception of the two brothers Echegaray, who seem determined to keep our national stage alive by their own efforts, I should be at a loss to mention a single play worthy of record. The elder of the Echegarays (D. José) has, however, produced within the last twelve-month two light comedies of the kind styled "vaudeville" by the French. One is called 'El Prólogo de un Drama,' the other 'Un Critico Incipiente,' and I need scarcely add that, though inferior to his other dramatic conceptions, they will yet add to his reputation as a dramatist.

On the other hand, novel-writing is fast becoming among us "a necessity"; not a day passes without one of some sort, historical, moral, or satirical, being published. Indeed, the taste for that class of reading has become so prevalent among us that the periodical press of Madrid is full of them under the head of "Folleto," a translation, I presume, of the French *feuilleton*; and a stirring novel, mostly translated from the French, and resembling what you in England call a "shilling dreadful," will bring to a standard newspaper more subscribers than the best-written leader on matters of government and administration. Whilst making such a remark I do not deny that novel-writing in general has much improved of late; very frequently Emilia Pardo Bazan, Perez Galdós, Pereda,

Picon, and others charm us with a highly entertaining tale. What I mean is this, that unless a corrective of some sort be applied to the growing bad taste of some classes of readers, there is danger of that kind of national literature falling to the lowest depths.

This is, perhaps, the fit moment to inform the readers of the *Athenæum* of the almost unprecedented success of a novel entitled 'Pequeñeces,' that is 'Trifles,' which Father Luis Coloma, of the Society of Jesus, published a few months ago at Bilbao. No fewer than three editions of the book have already been issued from the Jesuit press in that city, and I now hear that a fourth and larger one is being prepared. It is powerfully written; its author is well known in literary circles as a journalist and a writer, once a pupil, friend, and admirer of the celebrated Cecilia Bohl de Faber, better known by her pseudonym of Fernan Caballero. What made him abandon the world and join the religious society founded by Ignatius Loyola is not exactly known, but his novel, which must have been written and published with the consent and licence of his superiors, is evidently a clever, though violent satire on the Spanish aristocracy during the period of Amadeo's short reign. That the book itself, such as it is, has had its admirers, cannot for a moment be doubted, although the author shares political ideas which are not predominant just now. I need scarcely say that it has also become a target for many shafts. Emilia Pardo Bazan has ridiculed it, both in her 'Teatro Critico' and in a separate tract; Emilio Bobadilla, better known by the pseudonym of Fray Candil, has published 'El Padre Coloma y la Aristocracia'; and lastly, Juan Valera, the well-known Academician and novelist, has come forward with a witty letter from Currita Albornoz (the heroine of the novel) to Padre Luis Coloma.

JUAN F. RIAÑO.

SWEDEN.

SOME excellent novels have been written since last June. Until quite lately—till within the last decade—the great complaint in Sweden was that there was not much fiction published worth reading and that there were no long stories written at all. While Norway was delighting year after year in tales of Norwegian life by Björnson, Lie, Kielland, and others, and Denmark counted such highly gifted authors as Jacobsen and Drachmann, Sweden produced nothing but short studies and sketches. These were mostly realistic in treatment; some of them showed undoubted talent, but did not succeed in convincing critics of the older school of the fact that Swedish fiction was beginning to wake up out of its long sleep. For years it had been said, and believed, that prose fiction was dead in Sweden and could not be resuscitated. The nation had not, it was asserted, the rugged yet artistic vein of Norway, nor the impressionableness, the quick wit, the æsthetic temperament, and the supple language of the Danes. The noble Swedish language, admirably fitted for poetry, for precise and clear scientific reasoning, or for academic eloquence, was not considered a good medium for modern fiction. It was thought alto-

gether too severe and unbending for the breadth and variety in handling required. Norwegian realism, though coarse, is as truly grotesque and artistic in expression as the realism of the Middle Ages. The Danes have almost as much *esprit* as the French, much more humour, and a most enviable wealth and freedom of idiom; while Swedish realism, whether humorous or serious, is apt to become heavy or vulgar, and Swedish playfulness to seem awkward. Besides, the Swedes as a race are naturally critical at home, and especially diffident of all things Swedish which do not run on the time-honoured lines of the courtly prose of the Swedish Academy, or the well-trained idealism of the Boströmian school of philosophy.

When the time was ripe, and the desire for new artistic expression, partly derived from Norway and Denmark or France, partly original, began to be felt by young Swedish writers, they found their path beset by difficulties—an unwilling audience; as a medium of expression a language intractable in itself and all the more difficult to master from its inherent beauty of structure; artistic ideals borrowed from abroad, which did not suit either their audience or their matter. Under these circumstances it seemed only natural that they should first try their hand on studies and short sketches, which had the advantage besides of being acceptable for periodicals and the Christmas annuals that are quite a feature of Swedish literary life.

All this is changed, and the sceptics have had to abandon the position, which they long tried to occupy, of asserting that the young Swedish school might produce realistic sketches, but were incapable of sustained literary effort in the form of fiction and utterly unable to create a new prose style. Novels, and good novels too, are now written every year in Swedish which possess at once charm of style and command of structure. They are not in three volumes; that would be entirely beyond both the purse and the patience of the ordinary Swedish reader. But on the other hand they have little or no padding. There may be portions that are weak, and there is often much that is superfluous, especially in Strindberg's books. Yet it is extraneous matter, something seething in the author's mind that has found its way through his pen into his copy; it is never mere padding. August Strindberg's last book, 'I Hafsbandet' ('On the Island Fringe'), exemplifies this tendency in Swedish literature to a high degree.

Strindberg is still the most prominent figure in Swedish prose fiction, as remarkable in his defects as in his merits. His talent is as undeniable as his want of balance. He may be described as a man of great artistic and literary gifts who has had his vision distorted by personal suffering, which he has generalized into the order of the universe, and his pen clogged by omnivorous reading, which his temperament has been unable to digest. When he chooses to forget his diatribes against the female sex, and resists the temptation to expound his theories, socialistic or evolutionary, he is a pure artist, strikingly original in vision, and the master of a marvellous style. His best prose is an achievement in itself. He is as noticeable for sureness of touch in the drawing of characters and situations as for

power of description and originality of idiom. His last book, 'I Hafsbandet,' is highly characteristic. He has been reading Nietzsche, the German prophet, lately, and the book is an attempt to embody Nietzsche's theory of the 'Uebermensch' in fiction. His hero is a young man of the rising generation, who by means of scientific knowledge of the laws of nature, both within and without him, and a highly-strung nervous organization, has unlimited insight into, and almost unlimited power over, the forces and workings of nature. The story is poor. On an island where he is applying his science to the study of fish, the hero meets a pretty girl and falls in love with her. The girl turns out to be, like most of Strindberg's women, utterly debased and worthless; and in despair at his degradation the man commits suicide. Life on the island is vividly portrayed, and some of the descriptions, where the author has managed to put a restraint on his tendency to abuse of scientific phraseology, are both original and grand, especially the description at the end of the hero's death by drowning. Books of this kind are generally failures, but Strindberg's books are distinctively works by a born writer who has strayed into the domain of speculation, not books by a philosopher who dresses up lay-figures as mouthpieces for his theories.

Our younger men have profited largely by Strindberg's style, but they do not copy him in their way of looking at life or in their way of looking at their subject-matter. Their view of life is less original, but broader. Of late the influence of contemporary Russian literature has been strongly felt. There is not much trace of imitation in style or manner, yet the fulness and naturalness of their representation of life have been felt and admired by all, and one is now no longer at a loss when asked to mention Swedish books supplying an adequate picture of Swedish ways of life and phases of thought. Tor Hedberg's 'Ett Eldprof' ('A Test of Fire') is at once a noteworthy psychological study and a charming description of Swedish scenery and Swedish people. The style reminds one of the Swedish summer atmosphere, clear, refreshing, rich in pure lights and quickly moving shadows. Oscar Levantin has written a psychological study turning on the conflict between light and darkness, love and growing insanity, in the mind of a young man of letters who becomes possessed by the fixed idea that he is constantly pursued by his literary enemy. It is a painful story, not free from morbidity in the treatment, but touching, especially when viewed as a picture of the influences that are crippling intellectual life in Sweden. The charm of the book lies in the style. Levantin is a gifted poet, and his prose is the good prose of a poet, full of rhythm and imagination, of suggested trains of thought and varying moods. There is sometimes too much of it, too much perfume, and more word-painting than is called for. Still the perfume is never vulgar nor the word-painting cheap.

Another of our young masters of style is Axel Lundegård. His characteristics are conciseness and clearness, conjoined with admirable lightness of touch. He has lately

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LITERATURE

NOVELS OF THE WEEK.

Humbling his Pride. By C. T. C. James.
3 vols. (Ward & Downey.)

A Harvest of Tares. By Vere Clavering.
2 vols. (Hurst & Blackett.)

On Heather Hills. 2 vols. (Paisley, Gardner.)

A Group of Noble Dames. By Thomas Hardy. (Osgood, McIlvaine & Co.)

At the Eleventh Hour. By Keith Fleming. (Routledge & Sons.)

The Three Miss Kings. By Ada Cambridge. (Heinemann.)

Spindle and Shears. By Lewis Armytage. (Allen & Co.)

Gallegher, and other Stories. By Richard Hardy Davis. (Osgood, McIlvaine & Co.)

A Political Wife. By Mrs. Hubert Bourke. (Eden, Remington & Co.)

What's Bred in the Bone. By Grant Allen. ('Tit-Bits' Offices.)

Guilty Bonds. By William Le Queux. (Routledge & Sons.)

The Grey Pool, and other Stories. By Lady Verney. (Simpkin, Marshall & Co.)

THE Dickens element in Mr. C. T. C. James's new novel, 'Humbling his Pride,' is as apparent as it is in his others. There are sundry pages with recurrent refrains, sudden apostrophes, and reflections that might almost have been written by Dickens himself—if not at his best, certainly not at his worst. Without being actually and all round what is known as "a good novel," it has plenty of virility and force scattered up and down; the plot, too, has interest of a kind—it is neither, perhaps, very original nor well jointed, but in these days of no plots it will serve. The villains and their villainy are strong, and even eerie in places, while certain aspects of South Down scenery and atmospheric effects and changes are well and tellingly managed. With more thought and temperament—or it may be with less—it should have been quite a fine hearty sort of story. But it falls short in many ways. As studies of human beings the people are less convincing than they ought to be, and less elemental and heroic than Mr. James himself—or so we fancy—meant them to be. There are no fewer than four persons formed on true Dickens principles. They have, as it were, their fixed stops and tricks of manner, speech, and gesture always cropping up, till one has them by heart. One of these is so often noted as being a "clean" man that the insistence is tiresome. Then there is the Gummidge-like wife of the good Farmer Morrison (who has also his little ways), and her we altogether decline to accept in any spirit. Long William, too, whose idiosyncrasies are sometimes amusing, is woefully overdone. Most of these folk are in "a humble walk of life," and those who are not should be, for it is certain that the portraiture of what, for want of a better term, must still be called ladies and gentlemen (in the conventional sense) is not in Mr. James's line. On the whole, there is a good deal of dramatic force and imagination in 'Humbling his Pride,' which, in spite of improbabilities, clumsinesses, and repetitions, makes it in a way notable.

The author of 'A Harvest of Tares'

possesses in perfection the not very uncommon faculty of being able to tell a rather dramatic story in extremely dull and undramatic language. The plot, the characters, the writing itself, are all as purely conventional as a prolonged study of three-volume novels could make them. The author has evidently too great a respect for the "properties," so to speak, of his trade to think of altering them in the least. We know so well the house with its secret passage and its picture of the ancestress who still walks in ghostly fashion and is called "the Grey Lady"—why is the ghost always dressed in grey?—we recognize as very old friends the designing adventuress with an unamiable son, the absconding solicitor, the good old uncle in his dotage, and the heroic young woman who exposes and confounds all the wickedness that the adventuress has hatched and committed; and, we regret to say, even better do we know the perfectly correct, perfectly humdrum, hopelessly unconvincing language in which the narrative is couched. When the author accounts for the burning of the wicked woman by an upset lamp, and supposes that "the inflammable nature of the oil with which it was filled caused it to ignite," we at once recognize the truth of the suggestion and his own absolute mastery of the art of the obvious.

We fancy that in the two sturdy volumes entitled 'On Heather Hills' we are reading the promising production of a new Scotch writer. There is a good deal of humour in parts of the book, though there is something rather too determined in the conscious effort in that direction in the first chapter. The description of the deer forest in which the Australian travellers get lost is graphic, and the moral is obvious. Life at Castle Fruin is hardly so successful: of course in the McSlogans and others may be recognized the attempted portraits of well-known public men; but their conversation is crude and shallow for such exalted personages. The unfortunate marriage of Strong to the orphan from Australia is unduly harrowing to the feelings. The contrast between the idyllic harmony of the honeymoon and May's elopement, so suddenly conceived, is hardly true to nature; but Malcolm's self-effacement gives an opportunity for a description of life in the East of London, and the tragic end of his renewed devotion to his wife is pathetic in the extreme. With a little more experience the author should establish himself in the public favour.

'A Group of Noble Dames' is a collection of short stories about Wessex ladies. In Mr. Hardy's hands Wessex is happily inexhaustible. Everything in his volume is fresh and characteristic, and the reader finishes with a comfortable reflection that as there are many more groups in which Wessex people may be classed, it is not too much to hope that Mr. Hardy will in due time prepare a volume to put beside this. The stories are all pleasant reading. Each has something original in the way of a leading idea and a plot of sufficient interest, and each shows in its narration the concealed art of the born story-teller. The period chosen for most of the stories is roughly the latter part of the last and the earlier part of the present century. One or two are of earlier times. It is a real pleasure

published a story, 'La Mouche: the Story of a Death-bed,' where he, with great delicacy and tenderness, tells the story of the poet Heine's last days in Paris. Who 'La Mouche' was, every student of Heine knows. A great sensation has been created by some chapters of an unfinished story, 'Gösta Berlings Saga,' by Selma Lagerlöf, describing in highly imaginative prose, with a grand old-fashioned ring, the wild quaint life in Vermland some sixty years back.

Of shorter stories the most important one is decidedly, but also powerfully, naturalistic—Gustaf af Geijerstam's 'Fadernord,' the tale of the murder of a peasant of Öland by his wife and sons. The motives which led up to the crime, and the remorse or callousness following upon it, are studied and depicted with considerable insight and force. There has been a good 'Aftermath' of Victoria Benedictsson's shorter studies. Mrs. Helene Nyblom has published a collection of studies and essays, some of them decidedly charming, called 'Dikt och Verklighet' ('Fiction and Fact'). The literary success of the year, from a financial point of view, has been won by 'Sigurd's' Fru Westberg's 'Snackorderingar,' a collection of broadly humorous sketches of lower middle-class life.

I have reviewed our prose fiction at some length, as it is, for reasons stated above, of special interest at the present moment. Other departments of literature may be more briefly noticed. The most important essay is the 'Epilogue' written by Viktor Rydberg for the Swedish translation of Mr. S. Laing's 'Modern Science and Modern Thought.' It is an apology, written in the author's well-known style, for a new religious idealism, based on, not antagonistic to, the new discoveries of science. Then Karl af Geijerstam has written on 'Hypnotism och Religion'; D. Bergström on 'Kommunism och Socialism.' August Strindberg has published a collection of mixed essays called 'Tryckt och Otryckt.' A. Hedin has given us another of his clever studies of the history of the French Revolution, called 'Halsbandsäfventyret' ('The Episode of the Necklace'); K. V. Bääth a valuable essay on 'Nordiskt Forntidslif' ('Northern Life in the Olden Times').

The plays of this year have not been particularly remarkable. Frans Hedberg's 'Härda Sinnen' has created a certain sensation as a successful attempt at a realistic representation of rustic life by an elderly author who has long written for the stage in quite a different vein. K. Michælsen's 'Moln' shows his customary command of dialogue.

Poems have been written by C. D. af Wirsén ('Vintergrönt'), D. Fallström ('Chrysantemum'), T. Tammelin, and others. New poets of promise are Gustaf Fröding, who has caught the spirit and ring of the popular poetry of Vermland in some of his songs, and Per Hallström, a gifted young bard, who shows signs of the influence of Browning—a new fact in Swedish literature.

CECILIA WERN.

to see how Mr. Hardy makes his people live and move in their time without any affected parade of historical accuracy about details. Not that he is inaccurate in details, but he strives first to make his people act and think according to their dates; their talk, their houses, furniture, and clothes then come as a matter of course. He writes as if he had lived in their time, not as if he had worked it up in the British Museum. The book is brightened throughout by descriptive passages showing a true artist's eye for landscape. If there is one point at which regret may be felt it is that the scope of the stories hardly gives an opportunity for that homely rustic humour of which Mr. Hardy is a master.

Undoubtedly Miss Fleming is entitled to call her "record of a somewhat singular combination of events a story of coincidences." All the actors are thrown together in the most remarkable way. When Lionel Dacre, in a senseless fit of fury, condemns his wife unheard, and goes to the north of Scotland while that hapless lady drags out her solitary life abroad, it certainly does not seem likely that they should come together again; but Geoffrey, the only son of the Dacres, is wrecked at sea on the Cornish coast, and retrieved from the water by a tawny-haired goddess, who with a younger sister—notably described as "weird," "eerie," "weenie," a fay, and a witch—turns out to be living under the roof of his long-lost father. Fortunately Ula is not Geoffrey's sister, as was feared, but the old man's niece and adopted daughter. Of course Ula and Geoffrey fall in love with the happiest results, and Mrs. Dacre is reconciled to her husband in a death-bed scene. The author has evidently a fertile fancy, but should eschew a certain gush of narrative. The epithets we have cited sufficiently mark what we mean. The foreign maid and the old Scotch nurse are not successful in the matter of dialect.

The world is indebted to Australia for the work of a lady who in her second venture has confirmed her first success. 'The Three Miss Kings' is a charming study of character, though some cavillers might say that Eleanor—she who put a handkerchief on to preserve her complexion—is comparatively a nonentity. No doubt Miss Cambridge would call her a foil to the mental and physical excellences of her elder sisters, in herself graceful and charming, and a model of sisterly love. The two love stories are excellent, and the author is happy in tender situations. The merit of her descriptive sketches of Australian society, its Mrs. Aarons and Duff-Scotts, its ambitions and festivities, is equally undeniable.

The scene of 'Spindle and Shears' is laid in a mountainous district of South Wales. The names of the places, and of most of the people too, present extreme difficulties to English readers, otherwise there is little enough in the way of local colouring. The father of the heroine, an erring peer, will not acknowledge his legal marriage with her low-born and faithless mother; Gabrielle is therefore compelled to live under the shadow of what novelists (but not heralds) call the "bar sinister" for a very considerable period. At the same time Lord Senghennydd makes no secret of his daughter's relationship to him, consequently her position in society is

extremely uncomfortable. Such conduct on the part of an otherwise devoted and lavishly generous parent is somewhat inscrutable, but scarcely more so than the behaviour of every one else who has to do with the heroine. The author would have been wiser to study human beings a little more and melodramatic situations a little less. The sketch of the besotted rector in the first chapter and one or two other seamy touches show that he is capable of something better than such mere tinsel and limelight extravagances.

'Galleggar,' the first in a collection of short stories, is also far and away the best. It is a particularly good story, in fact, of the brisk and stirring kind that may be read unpausingly. The reader feels, as he should do, the excitement of the chase and capture of the criminal. The queer, quaint personality of the boy Galleggar himself, whose ambition and natural forte lie in amateur detective work, on which he brings to bear all his determination, pluck, and cleverness, appeals to one irresistibly. He and his surroundings—the office of an American daily—are well touched off and well kept in hand. We find nothing extraneous to the principal motive, and no suspicion of a too much or too little is anywhere apparent. The thing runs along rapidly, with plenty of "snap" and vigour, and not a little humour. In short, it has a good deal of the undefinable element that goes to the making of successful short sensational stories. The others are not remarkable; they have a good deal of the same ease of touch, but nothing like such good material. All the same, Mr. Davis has produced a nice little volume.

Mrs. Bourke has introduced a strong infusion of politics, or at any rate of the partisanship which stands with most people in the place of politics, into her story. It is a tale of duchesses and minor ladies, and of a well-born young Radical who is drawn over to the other side by falling in love with the niece of a Conservative solicitor, supplemented by a trip to Ireland. The book is full of incident and love-making, with many glowing descriptions of furniture and artistic treasures of all kinds. Here is a sample of the descriptive style:—

"The supper-room, hung with white and gold Oriental stuff, and celebrated for the Grindley Gibbon's [sic] carvings it contained, was decorated by panoplies of strange and rare Burmese weapons, Lady Ashton had brought from the East."

The author has evidently bestowed a certain amount of care on what may be regarded as her most decorative passages.

The second line on the title-page of Mr. Grant Allen's last story—"1,000%. Prize Novel"—sufficiently indicates its origin and explains the melodramatic tone which prevails in every chapter. Of course the melodrama is there as a matter of right—from the snake in a railway carriage and the collapse of a tunnel down to the confession of murder (or manslaughter) by a judge on the bench. But Mr. Grant Allen is too practised a story-teller to give his readers nothing more than a melodrama. 'What's Bred in the Bone' displays considerable narrative power and plenty of subtlety, in addition to the constant vicissitude of startling incidents which fitted it for its original purpose.

There is a fine miscellaneous repast for the devourers of sensational incident in Mr. Le Queux's tale. Robbery and murder, "Czaricide" and suicide, vows of vengeance, Nihilistic oaths, mysterious seals, wanderings and imprisonments, and "concealed identity" pretty generally all round are woven into a most complicated network by a great number of energetic performers. Such a book is almost beyond criticism; but we would hazard the remarks that for Mrs. Inglewood to "ride out in a brougham" stamped her as a social outsider; that "my heart told me different" has a rather vernacular twang; that the mistake about Boris's supposed death is improbable; and that there are no gates leading to the front doors in Bedford Place, Bloomsbury, nor is it probable that Frank Burgoyne could have seen from the pavement into the drawing-room. On the other hand, credit is due to the author for the general ingenuity of his story.

'The Grey Pool' and the tales bound with it are pleasing and quietly sympathetic rather than remarkable. Lady Verney's handling was natural and unstrained, if not strikingly effective or quite well assured. To say truth, something here and there somehow suggests the amateur; but what produces this effect is not so easily said, unless it be that in the matter of arrangement and composition each story leaves a good deal to be desired. There is, however, plenty of careful if untrained habit of observation, and a very individual outlook on rustic life—more especially rustic life as it may reveal itself to one who seems to be a friendly and sympathetic "cottage visitor." 'The Grey Pool' is natural, both in its presentation of the people, their manners and talk, and the aspect of scenery and general surroundings. Yet it is this story that suffers, perhaps, most from want of *ensemble* and concentration. The interest is rather too undefined and scattered, and the whole thing insufficiently balanced and proportioned. In spite of many good points it drags in the telling, and ends without having produced a really clear impression. The next one, 'Hasty Feet Sorrow Meet,' is rather long for a tale of its kind, but it, too, shows careful drawing, with here and there a touch of humour and pathos. It is concerned with a miners' strike and its effect on domestic life; and with it—feelingly told—are the loves and sorrows of a little community of country folk. Wales and the West Country generally were to the writer evidently well-known ground.

OUR LIBRARY TABLE.

MR. GEORGE JACOB HOLYOAKE has put together, under the title *The Co-operative Movement To-day*, an excellent "shorter history" of co-operation, which is published by Methuen & Co. in the series "Social Questions of To-day." The chapter on "Famous Precursors of Co-operation," in which our Lord is placed as one of six between Plato and More, the others being Bacon, Campanella, and Harrington, and as one of ten, when Bellers, Babeuf, Saint Simon, and Fourier are added, strikes us as not being up to the mark when compared with the remainder of the volume. Mr. Holyoake blames even co-operators when they deserve blame: "There are co-operators who, when they see a possible dividend before

them, do never in author is adulterat we: nea sell und know it the colour butter, times substitut classes of the most allow Bo margarin perience authoriti "adulte shops th genuine. oake has sidered Mr. I Pleasur to Lond trated v or two o is grace plained choice, in the p an inex undecid The au sight n festival unhapp Guildfo pender and "r Mess second and Le volume first vo "App interes of Lon poverty ordina and co We taining nothing Japan Messr and N of a f parts he co dents volum reader shall from nothing passa most of wit W Lévy Char by E with cians the Syria Th issue woul or b divis infor diffic which ence

them, dart after it without regard to equity, never inquiring to whom it belongs." Our author is a little inclined to exaggeration about adulteration by shopkeepers: "Several stores were nearly broken up when they first began to sell unadulterated food. The members did not know it when they saw it; they neither liked the colour of it nor the taste." This is true of butter, but probably of butter only. There are times of year when butter is nasty, and butter substitutes are better; and paupers, who, of all classes of the community, are the class which is the most "particular" about its food, graciously allow Boards of Guardians to substitute "best margarine" for "second Corks." The experience of the most skilled advisers of local authorities will not confirm the view that "adulteration is so common in competitive shops that no one can depend on anything being genuine." Near the end of his book Mr. Holyoake has a fine passage against emigration considered as "a remedy."

MR. FISHER UNWIN publishes *The Stream of Pleasure: a Narrative of a Journey from Oxford to London*, by Mr. and Mrs. Pennell—an illustrated volume. The cuts are pretty, though one or two of them are unintelligible, and the text is graceful and playfully humorous. It is explained that in learning to punt the pupil has the choice, 1, to abandon the pole and stay, helpless, in the punt; 2, to leave the punt and cling to an inextricable pole; 3, to remain in suspense, undecided whether to go with punt or with pole. The authors rightly think Henley regatta a sight more full of colour than even the July festival at Venice. Being at Weybridge, they unhappily speak of the Wey as running to Guildford. Of Americanisms we find "suspenders" for braces, "vests" for waistcoats, and "racing-shell" for light boat.

MESSRS. WILLIAMS & NORGATE publish the second volume of Mr. Charles Booth's *Labour and Life of the People (London Continued)*. The volume itself is of the same nature as was the first volume; but there is published with it an "Appendix to Vol. II," which contains a highly interesting series of maps of the greater part of London, coloured according to criminality, poverty, and wealth. These maps are of extraordinary interest, and are wonderfully accurate and complete.

We have seldom come across a more entertaining or, indeed, a more able book about nothing than *Noto: an Unexplored Corner of Japan*, by Mr. Percival Lowell, published by Messrs. Houghton, Mifflin & Co., of Boston and New York. The author describes a journey of a few days in one of the least interesting parts of that travellers' paradise Japan, and he contrives to make the most ordinary incidents delightful. We can recommend the volume in the most unhesitating manner to all readers who like good things of this class, and shall look forward for the coming of fresh work from Mr. Percival Lowell's pen. There is nothing in his book to quote, for no single passage can give an accurate impression of its most personal charm—an easy playfulness full of wit, and yet without a single story.

We have received from the house of Calmann Lévy the *Voyage en Syrie* of the late M. Gabriel Charmes. It will not be found of much interest by English readers, dealing as it does partly with very vague speculation about the Phenicians and partly with dreary dissertations about the Maronites and the other churches of the Syrian coast.

The County Council Year-Book for 1891 is issued by Mr. T. B. Browne. It is useful, but would be more so if it gave the contents or boundaries of the county council electoral divisions, as it is easy to obtain most of the information supplied in the volume, but difficult to obtain the electoral divisions, which, however, are often wanted for reference. Photographs of the chairmen of county

councils are given, from which it might be supposed that they were a singularly youthful body of men. Perhaps the photographs were mostly taken before county councils came into existence.

If the popularity of type-writers can be gauged by the appearance of new machines, then the demand for them must be very large. At the same time each machine, which the inventor professes to be an improvement upon those which have preceded it, may be regarded as a proof that the perfect machine has not yet been produced. The latest of the higher class is named "The Yost," being, like most of the others, an invention of American origin. Mr. Yost was the inventor of the Remington and the Calligraph, both of which are well known, yet both, according to Mr. Yost, have drawbacks which he considers to be absent from the last product of his experience and skill. This type-writer differs from those just named in not having an inking tape, the types being inked by a simple automatic process before impressing a letter upon the paper. Besides, an ingenious arrangement provides for the letter always striking the proper place and for the alignment being as true as can be desired. The action of the machine is extremely smooth, and the noise when it is at work is very slight. The offices of the company which supplies it are at 46, Holborn Viaduct.

THE following booksellers have sent us their catalogues: Mr. Baker (theology), Mr. Edwards, Mr. Glaisher, Mr. Hutt (interesting), Mr. Jackson (fairly interesting), Messrs. Jarvis & Son, Mr. May (interesting), Mr. Menken (good), Messrs. Sotheran (good), and Mr. E. Spencer. Messrs. Gilbert & Fowler of Bournemouth, Messrs. Matthews & Brooker of Bradford (clearance catalogue), Messrs. George's Sons of Bristol, Mr. Baxendine, Mr. Clay (chemistry), Mr. Cameron (good), and Messrs. Douglas & Foulis of Edinburgh, Mr. Bennett of Hornsey (good), and Mr. Miles of Leeds have also forwarded catalogues.

WE have on our table *Count Campello and Catholic Reform in Italy*, by the Rev. A. Robertson (Low),—*The American Citizen*, by C. F. Dole (Boston, U.S., Heath),—*Xenophon's Anabasis, Book III.*, edited by the Rev. G. H. Nall (Macmillan),—*Journal of the Straits Branch of the Royal Asiatic Society*, No. XXII. (Trübner),—*Mechanism and Personality*, by F. A. Shoup (Boston, U.S., Ginn),—*A Practical Guide to the Formation and Management of Branches of the C.E.T.S.*, by the Rev. T. Dixon-Spain (Church of England Temperance Depot),—*All about the Royal Navy*, by W. L. Clowes (Cassell),—*A Primer of Ethics*, edited by B. B. Comegys (Boston, U.S., Ginn),—*Tries at Truth*, by A. White (Isbister),—*Captured in Court*, by S. Mayer and A. Guest (Eden, Remington & Co.),—*Three Women in One Boat*, by C. MacEwen (White & Co.),—*The Little Lady of Lavender*, by T. C. Elmslie (Ward & Downey),—*Rural Amenities of a Village Community*, by W. J. Lomax (Digby & Long),—*The Magazine of Poetry*, Vol. III. No. II. (Buffalo, N.Y., Moulton),—*Io, and other Verses*, by M. P. Negreponte (Kegan Paul),—*The Teaching of Christ*, by the Right Rev. J. Moorhouse (Macmillan),—*The Choir Boy's Little Book*, by the Rev. E. Fowle (Skeffington),—*The Gate and the Kingdom*, by the Rev. H. H. Chamberlain (S.P.C.K.),—*The Secularist Programme*, by the Rev. W. Harris (R.T.S.),—*The Unity of Isaiah*, by J. Kennedy, D.D. (Clarke),—*The Idea of Re-Birth*, by F. Arundale (Kegan Paul),—*"I believe in the Holy Ghost"* (S.P.C.K.),—*The Bible Illustrator*, edited by the Rev. J. S. Exell: *St. John*, Vol. I. (Nisbet),—*The Formation of the Gospel*, by F. P. Badham (Kegan Paul),—*Credo ut Intelligam*, by M. Wolff (Mowbray),—*Order and Growth*, by the Rev. J. L. Davies (Macmillan),—*Fabeln und Parabeln: Sprüche*, by O. Weddigen (Wiesbaden,

Bechtold & Komp),—and *Essais sur l'École Romantique*, by D. Nisard (Paris, Lévy). Among New Editions we have *Quatre-vingt-treize*, by V. Hugo, edited by J. Boiëlle (Arnold),—*A Complete Manual of Spelling*, by J. D. Morell (Cassell),—*Examination of Water*, by H. Leffmann and W. Beam (Kegan Paul),—*Differential and Integral Calculus, with Applications*, by A. G. Greenhill (Macmillan),—and *Dagmar*, by H. Shipton (Innes & Co.).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Little's (W. J. Knox) *The Christian Home, its Foundation and Duties*, cr. 8vo. 6/6 cl.
Newnham's (Rev. W. O.) *Alfred Essays for the Times*, 6/ Orliey's (R. L.) *The Filial Heart, Meditations on the Passion*, cr. 8vo. 2/ cl.
Renan's (E.) *History of the People of Israel, Third Division*, 8vo. 14/ cl.

Law.

Bernard (W. C.) and Brown's (H. M.) *Housing of the Working Classes Act, 1890*, cr. 8vo. 6/ cl.

Fine Art.

Horne's (H. P.) *Illustrated Catalogue of Engraved Portraits, &c.*, painted by F. Gainsborough and G. Romney, 21/ cl.

Philosophy.

Spencer's (H.) *Justice*, being Part 4 of the 'Principles of Ethics', 8vo. 8/ cl.

History and Biography.

Browning (Robert). *Life and Letters of*, by Mrs. S. Orr, 12/6
Fiske's (J.) *The American Revolution*, 2 vols. cr. 8vo. 18/ cl.
Morley's (H.) *English Writers*, Vol. 7, cr. 8vo. 5/ cl.

Geography and Travel.

Karr's (H. W. S.) *Bear Hunting in the White Mountains*, roy. 16mo. 4/6 cl.
Somerville (A. A.) and Thomson's (Rev. W.) *Outlines of Geography for Middle and Lower Forms*, imp. 16mo. 3/6
Stevens's (T.) *Through Russia on a Mustang*, 8vo. 7/6 cl.

Philology.

Euripides's *Plays*, translated into English Prose from Text of Faley, edited by P. Coleridge, Vol. 2, cr. 8vo. 6/ cl.
Plato's *Protagoras*, edited by B. D. Turner, cr. 8vo. 6/ cl.

Science.

Atkinson's (P.) *Elements of Dynamics, Electricity, and Magnetism*, cr. 8vo. 10/6 cl.
Buckley (T. E.) and Harvie-Brown's (J. A.) *A Vertebrate Fauna of the Orkney Islands*, roy. 8vo. 30/ cl.
Hutton's (W. S.) *Steam Boiler Construction*, 8vo. 18/ cl.

General Literature.

Astonishing History of Troy Town, by "Q." cr. 8vo. 2/ bds.
Barrett's (F.) *The Admirable Lady Biddy Fane*, cr. 8vo. 2/6
Bennett's (A.) *John Bull and his other Island*, 2 vols. 7/ cl.
Caine's (H.) *The Little Manx Nation*, cr. 8vo. 2/6 swd.
Christ (The) *that is To Be, a Latter-Day Romance*, cheaper edition, 8vo. 3/6 cl.
Collins's (W.) *Blind Love*, cr. 8vo. 2/ bds.
Morton's (Mrs. G. E.) *A Trio of Cousins, a Tale of 1791*, 2/6
Rawson's (H. G.) *Proft-Sharing Precedents, with Notes*, 6/6
Sheba, a Study of Girlhood, by Rita, 12mo. 2/ bds.
Smart's (H.) *The Plunger, a Turf Tragedy*, cr. 8vo. 2/6 cl.
Vogan's (A. J.) *The Black Police*, Popular Edition, cr. 8vo. 2/

FOREIGN.

Theology.

Bachmann (J.): *Commentar zum Deutero-Jesaja*, Part 3, 1m.
Hase (K. v.): *Gesammelte Werke*, Vol. 4, Part 2, 5m.
Paszowski (W.): *Die Bedeutung der Theologischen Vorstellungen f. die Ethik*, 2m. 20.

Poetry and the Drama.

Lichtenberger (H.): *Le Poème et la Légende des Nibelungen*, 7fr. 50.
Saroléa (C.): *Henrik Ibsen*, 2fr.

Philosophy.

Commentaria in Aristotelem Græca, edita Auctoritate Academiae Bonnae, Vol. 1 and Vol. 2, Part 2, 63m.
Fischer (E. L.): *Theorie der Gesichtswahrnehmung*, 7m.

History and Biography.

Correspondance du Marquis de Croix, 1737-1738, 15fr.
Lacroix (O.): *Quelques Maîtres Étrangers et Français*, 3fr. 50.
Lettres de la Comtesse de Ségur au Vicomte et à la Vicomtesse de Simard de Pitray, 4fr.
Mémoires de la Duchesse de Gontaut, 7fr. 50.
Mémoires du Prince de Talleyrand, Vol. 3, 7fr. 50.
R. Joff (G.): *Politik u. Kriegführung während d. Feldzuges v. 1814*, 1m. 60.

Science.

Baillon (H.): *Monographie des Labiées, Verbénacées, Éricacées, et Illicées*, 12fr.
Emmerich (A.): *Die Broccaschen Gebilde*, 5m.
Jacobi's (C. G. J.) *Gesammelte Werke*, Vol. 6, 14m.

General Literature.

Giraudeau (F.): *Les Vices du Jour et les Vertus d'Autrefois*, 3fr. 50.
Laigle (A.): *L'Éducation au Point de Vue de la Lutte pour la Vie*, 3fr. 50.
Méroutel (C.): *Femme de Chambre*, 3fr. 50.
Rod (E.): *Les Idées Morales du Temps Présent*, 3fr. 50.
Schneegans (E.): *La Guerre Raisonnée*, 6fr.

ADVANCE, AUSTRALIA!

(TO THE FOUNDERS OF THE COMMONWEALTH.)

YON albatross, whose stirless pinions follow
The ship through smile and frown of wind and weather,
Outsails, without the labour of a feather,
Each frigate-bird and gull and ocean-swallow;
Yes—while the sunny billows wake and wallow,
Now yellow as gold—now purple as flowering heather—
Now glancing all the hues of morn together—
In play rides he o'er steaming crest and hollow!
Australia—thou whose flight shall still advance
On wings that never beat, yet never stay—
That win (like thine own bird's) the race in play—
Desert not thou, whatever winds of chance
May fret the changing waves of Time's expanse,
The ship that led thee on thy golden way!
THEODORE WATTS.

COPYWRONG.

I THINK I owe it to Messrs. Lovell to state in your columns, if possible, that Messrs. Harper's edition of 'An Old Maid's Love' is not an authorized one. Messrs. Lovell acquired all American "rights" from Messrs. Bentley. I have suffered robbery in silence from continental translators and American reprinters, but I cannot lay myself open to the charge of complicity in the wrongs which one great American publisher seems able and willing to inflict upon another.
MAARTEN MAARTENS.

THE EPITAPH ON LORD ROBERTSON.

THERE is another version of the lines upon Lord Robertson:—

Here lies a paper Lord, the great Lord Peter,
Who broke the laws of God, of man and metre.

Whichever be the true version, the manner in which they were used is as follows. Lord Robertson, a Scottish judge, and as such styled "a paper Lord," the title being honorary only, made a tour in Italy after his promotion to the Bench, and brought back with him a small volume in blank verse which was published with the title 'Leaves from a Journal, and other Fragments in Verse.' It was reviewed by Lockhart in the *Quarterly* for September, 1845. The review may be termed bitter-sweet, the praise and blame alternating. The reviewer expressed his dislike for blank verse, and he showed that much of Lord Robertson's verse was very bad. He says in the last sentence but two:—

"Possibly our own distaste for blank verse may be thought to have some share in our criticism; and we will not deny that we do rather feel a malicious pleasure in seeing those who use an implemment which we had rather not see employed at all, fall into slips in their handling of it."

It is said that a copy of the article was printed and forwarded to the versifier with the two lines quoted above appended to the sentence just transcribed, the statement being prefixed that they would form a suitable inscription for Lord Robertson's tombstone. It is also said Lord Robertson believed that the article, with this addition, had really appeared in the *Quarterly*.
R.

THE 'DICTIONARY OF ANTIQUITIES.'

As I see Mr. Torr has been criticizing the article "Navis" in the new edition of Smith's 'Dictionary of Antiquities,' may I call attention to another error (as I think) in that article?

The *ὑπόζωμα* are described as "strong cables stretched lengthwise from stem to stern, which, shrinking when wetted, helped to tighten the vessel and relieve the strain upon her from the motion of the stroke when rowing." They are described in almost the same terms, though at greater length, in the second edition. I do not, of course, deny that such ropes were used—indeed, they are represented in a cut on p. 208, and see Isidorus quoted below; but I do not admit that they are the *ὑπόζωμα*.

It is, I believe, generally allowed that the

latter were ropes which went underneath the ship and so round it in a vertical direction, and that they were used in bad weather. The best-known instance of their use is in the familiar account of St. Paul's voyage (Acts xxvii. 17, "undergirding the ship"); see also Plato, 'Rep.' 616c and 'Legg.' 945c, and most commentators on Hor. 'Od.' i. 14. 7. Apoll. Rhod. i. 368 is also quoted, but if the reference there is to a *ὑπόζωμα* we cannot keep the reading *ἐνδοθεῖν*. The process of undergirding is well known, and is called "frapping" in old English (see Anson's voyages). The repetition of the mistake (as I consider it to be) in the new edition of the 'Dictionary' is the more remarkable because Smith's 'Dictionary of the Bible' (p. 1283) gives the traditional explanation, and the writer (Dean Howson) expressly contradicts the other view. The mistake has arisen from the writer in the second edition of 'Dict. Ant.' having (after Böckh) identified the *ὑπόζωμα* with the *tormentum* described by Isidorus ('Orig.' xix. 4. 4) as "funis in navibus longus quo prora ad puppim extenditur quo magis constringantur"; and in Apoll. Rhod. i. c., it is possible that a rope of this kind is meant. The *ὑπόζωμα* should rather be identified with *mitra*, described by Isidorus a few lines further on as "funis quo navis media vincitur." At the same time, if there is any evidence to show that *ὑπόζωμα*=*tormentum*, I should be glad to know of it.

R. C. SEATON.

THE RIVAL ORIENTAL CONGRESSES.

Woking, June 29, 1891.

In reply to the letters published under the heading of 'The Rival Oriental Congresses' in your last issue, I beg to observe, in the first instance, that the Congress of 1891 is not, and cannot be, a rival to either of the two Congresses projected for 1892, or to either of the two Congresses projected for 1893. I beg next to state that only this morning I received a letter from the Royal Academy of Belgium informing me of the withdrawal of one of their delegates, Mgr. de Harlez, "owing to the state of his health"; the other, Mgr. Lamy, is coming, and will read a valuable paper. As regards the letter of Prof. de Gubernatis (who signs in three, or rather four capacities, two of which are past, and one is to come), Prof. Max Müller deserves our gratitude for publishing it. It clearly shows that he and the Congress for 1892 are still identified with the encroachments of the Christiania committee, against which you have, in several issues of the *Athenæum*, published our protest as it was being signed by nearly three hundred members. It is, therefore, not the case, as asserted by Prof. de Gubernatis, that any of these signatories could have thought that I was working for the illegal committee of Christiania. Now that the true nature of the 1892 Congress has been made known by you, every signatory whose sense of honour prevents his breaking his pledge will abstain from the projected London Congress of 1892.

You mention that Profs. Max Müller and Douglas have received four letters of adherents for 1892. Allow me to point out that one of them is deputed to our Congress by his Government, the second awaits amalgamation, the third is on both the committees for 1891 and 1892, and the fourth may, after all, join both Congresses.

As you have, however, published four names, or, adding the quadruple capacities of Prof. de Gubernatis, eight adhesions; I think you are in fairness bound to insert the following letter to me from Prof. Léon Cahun, whose name, with those of forty-seven of our members, figures in the list of the seventy-two supposed foreign adherents of the 1892 Congress:—

Paris, 16 Juin, 1891.

Je n'ai jamais, ni d'intention, ni de fait, à ma connaissance, adhéré au Congrès des Orientalistes convoqué par M. Max Müller. J'ai été, je suis, et je

reste des vôtres, autant par sympathie pour vos idées que par estime pour votre personne; ce serait me faire injure que de croire le contraire, et je vous prie de m'indiquer la démarche à faire, s'il y a lieu, pour que mon nom ne figure pas sur les listes du Congrès Max Müller.

Allow me to observe that Prof. Léon Cahun is not singular in his protest against the use of his name by the 1892 committee.

The Congress of 1891 cannot be postponed, (1) because it is desired by nearly five hundred members in thirty countries; (2) because ninety papers can already be counted on for it, far exceeding in number, extent, and original value the papers read at any of the previous Congresses; (3) because delegates from distant countries are on their way, and some of them have already arrived. We are bound to, and ready for, the Congress of 1891.

No amalgamation with the 1892 committee is possible, except for 1891, and on the basis of the maintenance in their integrity of the statutes of our foundation in 1873. G. W. LEITNER, Organizing Secretary and Delegate of the Founders for the Oriental Congress of 1891.

* * * The secretary of the French Asiatic Society writes to us saying that no delegate has been appointed by the Society to represent it at the Oriental Congress of 1891.

A CHARGE OF PLAGIARISM.

4, Soho Square, June 30, 1891.

OUR attention has been drawn to the fact that a short article of sixty-six lines on "Pamphlets" in the last volume (vii.) of 'Chambers's Encyclopedia' contains the following passages, taken, without material alteration and without acknowledgment, from the ninth edition of the 'Encyclopedia Britannica':—

Pamphlet, 'Chambers's Encyclopedia Britannica,' vol. vii., 1891.

Pamphlet, 'Encyclopedia Britannica,' ninth edition, 1888, vol. xviii.

.....The pamphlet has a distinct aim, it relates to some matter of current interest, religious, political or literary, and, whether didactic, religious or controversial, is the spontaneous expression of one who seeks to excite or change some popular feeling or opinion.

It has a distinct aim, and relates to some matter of current interest, whether religious, political, or literary. Usually intended to support a particular line of argument, it may be descriptive, controversial, didactic, or satirical.

In 1657 the 'Killing no Murder' attracted more attention than any other political writing of the time.

The chief notes of a pamphlet are brevity and spontaneity.

The *Pamphleteer*, 1813-28, in twenty-nine volumes, contains the best pamphlets of that period.

The tract 'Killing no Murder' (1657).....excited more attention than any other political effusion of the time.

In our day the multitude of quarterly reviews monthly magazines, and weekly papers gives to authors a more certain and a more extensive circulation.

And later on the rapid growth of monthly magazines and weekly reviews afforded controversialists a much more certain and extensive circulation than they could ensure by an isolated publication.

Some prolific topics have been the Bullion Question (1810), the Poor Laws (1828-34), 'Tracts for the Times' (1833-45), the Canadian Revolt (1837-38), the Corn Laws (1841-45), the Crimean War and the Indian Mutiny (1854-59), Ireland (1868), the Franco-German War (1870-71), the Vatican Decrees (1874-75), the Eastern Question (1877-80), the Irish Land Laws (1880-82).

The following topics.....the Bullion Question (1810), the Poor Laws (1828-34), 'Tracts for the Times' and the ensuing controversy (1833-45), Dr. Hampden (1838), the Canadian Revolt (1837-38), the Corn Laws (1841-45), the Crimean War and the Indian Mutiny (1854-59), Schleswig-Holstein (1863-64), Ireland (1868-69), the Franco-German War, with 'Dame Europa's School' and its imitators (1870-71), Vaticanism, occasioned by Mr. Gladstone's 'Vatican Decrees' (1874), the Eastern Question (1877-80), and the Irish Land Laws (1880-82).

A. & C. BLACK.

Literary Gossip.

A NEW publishing house has just been established in London under a style once the most famous in the trade, Archibald Constable & Co., the principal being a

grandson and namesake of Scott's "prince of booksellers." Mr. Constable, during a long residence in India, having become interested in many branches of Oriental literature, will make a speciality of the publication of books connected with the East, and has installed himself at 14, Parliament Street, almost next door to the India Office. He projects a series to be called "Constable's Oriental Miscellany," of which the Empress of India has accepted the dedication, in this following the gracious example of George IV. in the case of that earlier "Constable's Miscellany" which was the pioneer of English popular literature at once cheap and good. The first two volumes of the new series are in the press—a new edition of Bernier's famous 'Travels in the Mogul Empire,' for the first time adequately translated and edited; and a 'Hand Atlas of India' in fifty-two sheets, engraved by Bartholomew. These will be followed by a succession of the tales of early Indian travellers, such as Fryer, Terry, Ovington, and Roe.

MESSRS. CONSTABLE have also ready for the press several volumes prepared to meet the wants of native students in Indian colleges. The first to be issued will be 'Popular Readings in Science,' by Mr. J. Gall, M.A., once Professor of Mathematics and Physics at the Canning College, Lucknow, and Mr. D. Robertson, B.Sc. This will be followed by 'Ancient India: its Invasion by Alexander the Great as described by Arrian, &c.,' written by Mr. J. W. McCrindle, late Principal of the Government College at Patna; and, *inter alia*, by a translation of Dr. Snouck Hurgronje's 'Mekka,' with an additional chapter on the Indo-Moslem colony in the Hejaz. They will also issue as a quarterly publication 'Annals of Indian Administration and Literature, and Record of Material Progress.'

MR. FISHER UNWIN is projecting for the autumn a series of small books for young readers, to be called "The Children's Library." The first volume, the title of which is 'The Brown Owl,' will be by Ford H. Hueffer, a son of the late Dr. Hueffer. It will be illustrated by the young author's grandfather, Mr. Ford Madox Brown.

SIR MONIER WILLIAMS has been suffering from a second and worse attack of influenza, so that the progress of the new and enlarged edition of his 'Brāhmanism and Hindūism,' to be published by Mr. Murray, has been delayed. He is now, however, able to attend to the revision of proof-sheets. In Sanskrit lexicography he has secured the assistance of Prof. Kielhorn, C.I.E., of Göttingen, and Prof. Cappeller, of Jena.

MR. HAROLD FREDERIC has made the letters on the German Emperor which he lately contributed to the *New York Times* into a book (with some additions), which will be published immediately under the title of 'The Young Emperor.'

THE next volume of the "Pseudonym Library" will consist of a translation by Mr. W. Gausson of a Russian story entitled 'A Russian Priest,' which is evidently by a new writer in that land of famous storytellers.

A NEW weekly journal, to be called *The Tortoise*, will shortly appear, under the auspices of Mr. Vivian, one of the editors of the defunct *Whirlwind*. Its leading feature is to be "the promotion of individual independence of thought." It will have no fixed views, but be open to all shades of opinion on any subject dealt with, and will consist of short signed articles on literature, music, politics, sport, letters from the universities and foreign capitals, &c. It will have occasional illustrations, and its price will be fourpence.

THE next volume of the "Cameo Series" will consist of 'A Minor Poet,' by the late Miss Amy Levy. The original edition of these poems is out of print, and has become scarce. The new volume will contain some additions that are quite new and a portrait.

MESSRS. FREDERICK WARNE & Co. are going to publish a new one-volume novel, entitled 'A Divided Duty,' by Miss Ida Lemon. They will also shortly issue a new volume in their "Library of Fiction," entitled 'A Fatal Request,' by Miss A. L. Harris, author of 'Mine Own Familiar Friend.' 'Lord Arthur Savile's Crime' is the title of a new book by Mr. Oscar Wilde to be published in a few days by Messrs. Osgood, McIlvaine & Co.

IN reference to the proposed life of the late Mr. Ernest Jones, to which we alluded last week, we hear that a committee has been formed for the purpose of carrying out the object, and the co-operation of those who feel interested in the matter is invited. Any letters or information in reference to Mr. Jones should be sent to his son, Mr. E. R. Stanley Jones, 46, Market Street, Manchester.

MR. JAMES GAIRDNER will contribute to the forthcoming number of the *English Historical Review* an article on Richard III., in reply to Mr. Clements Markham's attempted rehabilitation of his character. Mr. J. H. Round writes on 'The Introduction of Knight-Service into England,' and Mr. M. Oppenheim on 'The Royal and Merchant Navy under Elizabeth.'

'THE GREAT COCKNEY TRAGEDY,' told in sonnets by Mr. Ernest Rhys, will be published early in July by Mr. Fisher Unwin. It will have seven illustrations by Mr. Jack B. Yeats.

MESSRS. BELL have in the press a reprint of George Long's translation of Epictetus, uniform with that of the 'Thoughts of the Emperor Marcus Aurelius,' issued last autumn. It will contain the discourses of Epictetus, with the 'Encheiridion' and fragments, together with a life of Epictetus and a sketch of his philosophy.

MR. GODFREY, who translated 'The Captain's Daughter,' has completed a version of Count A. Tolstoy's 'Knyaz Serebryanie,' a novel of the times of Ivan the Terrible.

A CORRESPONDENT writes:—

"The other day you gave an extract from the life of Thomas Campbell describing his sufferings from influenza when it was epidemic in England in 1803. Another and a greater poet did not escape. During the greater part of April and May in that year Coleridge was bedridden at Greta Hall. 'It was the influenza which showed itself' (he writes in a letter which I do not think has been printed)

'in the form of rheumatic fever, crippling my loins, but distinguished from it by immediate prostration of strength, confusion of intellect on any attempt to exert it, a tearing cough with constant expectoration, and clammy honey-dew sweats on awakening from my short sleep.' Coleridge goes on to say that at one time every soul in his house was confined to bed, and waited on by strangers; and adds, 'Many have died of the complaint in and about Keswick, and no one has been quite as well since as before.'"

ENGLISH periodical literature is to receive, continental papers say, a new addition on the Continent, in the shape of an "English monthly miscellany for continental readers," to be entitled *The Tauchnitz Magazine*. The first number is expected to be issued in August.

THE university question occupied during the first three days of this week a Committee of the Privy Council numbering five. In the event of the charter for a new university being granted, it is likely that the title of Albert University will be adopted without the addition "of London," to which the Senate of the existing University objects.

THE Royal Holloway College had its Commemoration Day this week. Its number of students has more than doubled in the four years of its existence.

MR. GREENWOOD is bringing out a fourth edition of his work on public libraries. It has been brought down to date, and a great amount of new matter has been added. Mr. Frank Pacy, librarian of the Richmond Public Library, has been appointed librarian and clerk to the Public Library Commissioners of St. George's, Hanover Square. Mr. A. Cotgreave has been elected librarian of the libraries to be formed at West Ham.

THE death is announced of Mr. Brown, who under the pseudonym of "Rolf Boldrewood" wrote the successful tale 'Robbery under Arms.' From the United States comes intelligence of the decease of Dr. Coles, a writer of hymns, &c., of some repute; and also of Dr. Lossing, editor of the *American Historical Review* and author of a number of historical works.

THE English edition of 'The Letters of Marie Bashkirtseff' will be published by Messrs. Cassell & Co. probably during the course of this month.

WE owe an apology to Mr. Palmer for having found fault with him for having supplied no index to his work on the older Nonconformity of Wrexham.

A SALE of autograph letters and manuscript documents collected by the late Sir Thomas Phillipps, F.R.S., will take place at Messrs. Sotheby's rooms at an early date. The same firm will sell the autograph MS. of vols. ii.-v. of 'Vivian Grey' next week.

AS bearing on the discount question in bookselling, which is now so forcibly occupying the attention of the trade, it is of some interest to hear that the originator in Scotland of the allowance of 3d. in the 1s. has recently died in poor circumstances. We allude to Mr. A. Brown, of Edinburgh, who for more than forty years has been a persistent underseller. We understand that he was a hard worker, economical in his habits,

and a teetotaler. So much for the discount system!

The organization for promoting the English language and nationality on the North American continent is the North America St. George's Union, the fifteenth Convention of which meets this year in Oswego, N.Y., on the 26th of August. The meetings are held alternately in a city of the Union and a city of the Dominion of Canada. These ancient societies were originally exclusively of English nationality, but now include natives of every section of the old country and the new. The chief subject of this Convention will be to establish a biennial Convention.

Of noteworthy Parliamentary Papers we have to record the appearance of a Return showing the Revenues and Property of the Church of England (3d.); A Memorandum, by Mr. Fitch, on the Working of the Free School System in France, Belgium, and the United States (3d.); and (in the Miscellaneous Series of Trade Reports) a Report on Compulsory Insurance against Sickness in Switzerland (1d.).

SCIENCE

GEOGRAPHICAL NOTES.

MR. RICHARD HENRY MAJOR, the well-known writer on the history of geographical exploration, died on the 25th of last month at the age of seventy-three. Mr. Major was formerly Keeper of the Department of Maps and Charts in the British Museum, from which post he retired in 1880 owing to failing health, served up to 1884 on the Council of the Royal Geographical Society, and held for many years the post of secretary to the Hakluyt Society. Between 1849 and 1873 he edited seven volumes for this society, including 'Select Letters of Columbus' (1849), 'Early Indications of Australia' (1860), and 'The Voyages of the Zeni' (1871). In the second of the books he claimed the discovery of the Australian continent on behalf of the Portuguese, but subsequently, in 1872, he changed his views, and transferred the honour of this achievement to the French. His commentary on the voyages of the Zeni is even now of some value, although the discovery of the ancient map of Olaus Magnus, upon which that of the Zeni is founded, undermined the bases of many of his arguments. In 1868 Mr. Major published an erudite 'Life of Prince Henry,' of which a popular recast appeared in 1877. A strong High Churchman, he had devoted his later years to the preparation of a theological work. He had of late passed his winters in Florence. Mr. Major was decorated by the Kings of Portugal and Italy and by the Emperor of the Brazils.

Dr. O. Krümmel publishes in *Petermann's Mittheilungen* a paper on the geographical distribution of *sargassum* in the Northern Atlantic, which was not known to the ancients, as supposed by Leunis, Ruge, and other writers of authority, but was first discovered by Columbus. A tinted map indicates the probability of a vessel meeting with these floating seaweeds, the deepest tint representing the "Sargasso Sea" of geographers. In the same periodical Dr. K. Hassert deals exhaustively with the northern Polar limit of the habitable world, and shows that in America no less than in Asia large districts, formerly inhabited, have been abandoned.

Cora's *Cosmos* publishes the first instalment of Capt. Baudi di Vesme's journey into the Somali country, in the course of which he advanced as far as the Bur Dap or "Mountain of Fire." Not satisfied with this first achievement, Capt. Baudi, in February last, started once

more from Berbera, and is reported to have reached Karanle and Ime, two famous districts on the Leopard river. On May 22nd he was already back at Harar. We are glad to learn that, beginning with next January, Signor Cora's interesting periodical is to be published regularly once a month.

SOCIETIES.

GEOGRAPHICAL.—June 29.—Right Hon. Sir M. E. Grant Duff, President, in the chair.—The following gentlemen were elected Fellows: Rev. T. Flavell, Messrs. M. B. D'Almeida, J. Blyth, R. Caldwell, R. H. B. Helpman, and C. C. Macklin.—The papers read were: 'The Yoruba Country, West Africa,' by Mr. A. Millson, and 'Journey through Gazaland with Gungunhana's Envoys,' by Mr. D. Doyle.

ROYAL SOCIETY OF LITERATURE.—June 24.—Dr. W. Knighton, V.P., in the chair.—A paper was read by Dr. Phené 'On Etruscan and other Italian Dialects of pre-Roman Origin.'

STATISTICAL.—June 23.—Annual General Meeting.—Dr. F. J. Moutat, President, in the chair.—The report of the Council, the financial statements of the Treasurer, and the report of the auditors having been read and unanimously adopted, the following were elected to be the President, Council, and officers of the Society for the ensuing year: President, Dr. F. J. Moutat; Council, A. H. Bailey, A. E. Bateman, H. R. Beeton, C. Booth, S. Bourne, E. H. Carbutt, Hyde Clarke, Major P. G. Craigie, Rev. W. Cunningham, Prof. F. Y. Edgeworth, T. H. Elliott, F. B. Garnett, F. Hendriks, N. A. Humphreys, F. H. Janson, J. S. Jeans, J. S. Keltie, C. M. Kennedy, Dr. R. Lawson, G. B. Longstaff, J. B. Martin, R. B. Martin, F. G. P. Neilson, Dr. W. Ogle, R. H. Inglis Palgrave, H. D. Pochin, F. S. Powell, J. Rae, E. G. Ravenstein, and Dr. E. Seaton; Treasurer, R. B. Martin; Secretaries, J. B. Martin, A. E. Bateman, and Major P. G. Craigie; Foreign Secretary, J. B. Martin.—It was decided, on the recommendation of the Council, that a gold medal should be founded, to be called, after their late President, the Guy Medal of the Royal Statistical Society, and that it should be awarded from time to time as a recognition of original statistical work.

LINNEAN.—June 18.—Prof. Stewart, President, in the chair.—Messrs. H. Jones and J. Bidgood were admitted Fellows, and Mr. C. W. Slater was elected.—Mr. W. H. Beeby exhibited specimens of *Hieracium protractum*, and other plants collected in Shetland.—Mr. S. Samuel exhibited a dwarf specimen of *Acer palmatum*, and made some remarks on the dwarf trees artificially produced by the Japanese.—Mr. R. V. Sherring showed some cases of dried bananas, and described a new method of preservation adopted in Jamaica to save waste of small parcels of fruit, which would be otherwise unsaleable.—Mr. A. W. Bennett exhibited and made remarks upon a specimen of *Scaginella lepidophylla*, which was found to possess remarkable vitality, and upon proper treatment to resume its normal appearance after having been gathered some months.—Dr. R. A. Prior exhibited samples of the spiked star of Bethlehem, *Ornithogalum pyrenaicum*, and stated that, although described in British floras as a rare plant, it is so abundant on the hill pastures around Bath that it is brought to the market there in large quantities under the name of French asparagus, and sold for a penny a bunch.—Mr. R. A. Rolfe showed two hybrid odontoglossums with the parent plants, namely, *O. wilcheanum* (produced from *O. crispum* and *O. luteopurpureum*) and *O. excellens* (produced from *O. pescatorei* and *O. triumphans*). These had first appeared as natural hybrids out of imported plants, and the parentage was subsequently ascertained under cultivation.—On behalf of Sir G. M. Grant, Mr. J. E. Harting exhibited some curiously abnormal horns of the roe deer (the result of disease), which had been taken from an animal found dead near Forres, N.B. For the purpose of comparison he exhibited some normal heads of the roe from other parts of Scotland and from Germany, and made some remarks on the causes of variation in the size and form of the antlers to which roe deer were peculiarly liable.—A paper was then read by Mr. S. Moore 'On the True Nature of Callus,' in continuation of former remarks on the same subject (*Linn. Soc. Journ. Bot.*, vol. xvii, Nos. 187, 188). He showed that the outer sieve plates of the fig are obliterated by a substance giving all the dye reactions of callus, which does not peptonize and will not yield proteid reactions. Many of the inner sieve plates he found to be stopped up with a proteid callus resembling in every way the substance of Ballia stoppers and the proteid callus of the vegetable marrow. It appeared that true callus would dissolve in a solution of gum

arabic, but whether by agency of a ferment or of an acid he had not yet determined. A second paper by Mr. S. Moore dealt with the alleged existence of protein in the walls of vegetable cells, and the microscopical detection of glucosides therein.

MICROSCOPICAL.—June 17.—Dr. R. Braithwaite, President, in the chair.—The President said he regretted to announce the death of Prof. P. Martin Duncan, who as a past president of the Society was well known to the Fellows.—A negative of *Amphipleura pellucida*, produced with Zeiss's new 1/6 N.A. and sunlight, by Mr. T. Comber, of Liverpool, was exhibited, and his letter was read suggesting that the want of sharpness was due to the employment of a projection eye-piece for a tube-length of 160 mm., whereas the objective was made for a tube-length of 180 mm. The illumination was axial with a Zeiss achromatic condenser of 12 N.A. Mr. Comber thought the resolution showed indications of so-called "beading," and he inferred that the ultimate resolution would be similar to that of *Amphipleura lindheimeri*. The mounting medium had a refractive index of 2.2, but was very unstable, granulations appearing in a very short time.—Mr. C. L. Curties exhibited Mr. Nelson's apparatus for obtaining monochromatic light.—Mr. Mayall said the apparatus was so devised that the microscopist might employ any prism or photographic lens he possessed. If a prism was made specially, one of light crown-glass would probably answer better than the dense flint.—Mr. T. T. Johnson exhibited a new form of student's microscope which he had devised.—Mr. Mayall said the special point was the application of a screw movement to raise and lower the substage, the screw being in the axis of the bearings of the substage and tailpiece; and the position of the actuating milled head, which projected slightly at the back of the stage, seemed to be most happily chosen.—Dr. J. E. Talmage read a 'Note on the Occurrence of Life in the Great Salt Lake,' and exhibited some specimens of *Artemia fertilis* from the lake.—Prof. Bell said a paper was read at the February meeting, in which Dr. W. B. Benham described a new earthworm under the name of *Eminia equatorialis*. The name *Eminia* having been already given by Dr. Hartlaub to a bird, Dr. Benham proposed to alter the name of the earthworm to *Eminodrilus*.—A letter from Dr. Henri van Heurck was read replying to the criticisms on his microscope delivered at the last meeting.—A discussion followed, in which Mr. Mayall, Dr. Dallinger, and Mr. Watson joined.—Mr. T. D. Aldous exhibited the eggs of a water snail which were attacked by a parasite that seemed to be destroying the gelatinous matter to get at the eggs.

VICTORIA INSTITUTE.—June 25.—Annual Meeting.—Sir G. G. Stokes, Bart., President, in the chair.—The report was read by Capt. F. Petrie, the honorary secretary, and showed that the total number of Members and Associates had now risen to 1,402.—The report was adopted, after which Mr. E. Naville's address was given, in which he announced that since he discovered Pithom some years ago he had identified Pikereth, the sanctuary of Osiris, and the shrine of Baalzephon. The most interesting part of the address was that in which he described the difficulties he had to overcome in his researches.

PHYSICAL.—June 26.—Prof. W. E. Ayrtton, President, in the chair.—The following communications were made: 'The Construction of Non-inductive Resistances,' by Prof. W. E. Ayrtton, F.R.S., and Mr. T. Mather, 'On the Influence of Surface Loading on the Flexure of Beams,' by Prof. C. A. Carus-Wilson, and 'On Pocket Electrometers,' by Mr. C. V. Boys.

MARINE BIOLOGICAL ASSOCIATION OF THE UNITED KINGDOM.—June 24.—Annual General Meeting.—Prof. Ray Lankester, President, in the chair.—The report of the Council stated that the severe winter produced a noticeable effect on the animals in the aquarium as well as on those in the Sound, and the mortality has been considerable. The condition of the tanks is, however, annually improving, and a self-sown fauna, including hydroids, ascidians, and chaetopods, is slowly springing up. Considerable additions have been made to the library during the year, including the collection of works on Crustacea belonging to the late Mr. Spence Bate, which has been presented by Capt. McGuire Bate. At the end of July last Mr. G. C. Bourne tendered his resignation of the post of Director of the Laboratory, to the Emergency Committee, and Dr. G. H. Fowler was appointed *ad interim* Director for the summer months. At a special meeting held on November 14th Mr. W. L. Calderwood was appointed to succeed Mr. Bourne, and entered on his duties on November 29th. The Director's Assistant, Mr. Walter Garstang, resigned in December last to take up a Research

Fellowship at the Owens College, Manchester; and Mr. Calderwood appointed Mr. H. N. Dickson in his place. Mr. F. Hughes, of the Finsbury Technical College, has been recently appointed to carry out an inquiry from the chemical side into the possibility of manufacturing an artificial bait for long-line fishing. Eleven gentlemen have occupied tables in the laboratory during the past year for the prosecution of their private researches, some of them on more than one occasion. The first volume of the new series of the *Journal of the Association* has been completed. The quarto treatise on the common sole, by Mr. Cunningham, the naturalist of the Association, was published in October last. Prof. E. van Beneden, of Liège, has recently published a memoir on specimens of the interesting larval anthozoan *Archæas de Biologie*, xi. 115). The most important investigations in connexion with fisheries are those carried out by Mr. Cunningham. A point to which he has lately paid considerable attention is the rearing of post-larval forms in the aquarium. This research, when taken in conjunction with observations made by trawling, is yielding valuable information on the rate of growth and the age at which sexual maturity is attained. Mr. Cunningham is also continuing his inquiries into the localities frequented by immature fish in the Plymouth area. A series of experiments into the suitability of the river Yealm for purposes of oyster-farming were made during 1890 by Mr. Bourne and Dr. Fowler; and a report recommending its employment for such purposes has been furnished to Lord Revelstoke. Further experiments on the rearing of larval lobsters, with the view of keeping them in safety through the first moults, instead of turning them free in the sea at what appears to be their most helpless phase, have been carried out under the superintendence of Prof. Weldon, the difficulties in the way being apparently the provision of adequate space and of an appropriate food. Dr. Grenfell, the medical superintendent of the Mission to Deep-Sea Fishermen, has consented to extend the observations which he has already taken in the North Sea so as to include points bearing on the proposed closure of certain extra-territorial waters to beam trawlers, which was discussed at the International Conference of 1890; he has been furnished with thermometric and other apparatus, and with printed forms for the systematic record of the numbers and sizes of fish taken on the various grounds. So many anchovies were brought to the laboratory in the course of last winter in consequence of a price having been offered for them by the Association, that the Council has authorized the construction of an anchovy drift-net on the most approved model at a cost of about 60*l*. The fish ordinarily caught appear to be exceptional specimens, large enough to be taken in a pilchard net, and it is expected that by the use of the special net the occurrence of anchovies in sufficient numbers to justify a regular fishery will be demonstrated. A series of systematic physical observations will in future be carried out by Mr. Dickson, which may be brought to bear on various questions connected with fisheries. The usual hatching and breeding experiments have been continued. The receipts of the past year amount to 192*l*. 5*s*. 5*d*.; the annual subscriptions and composition fees produced 273*l*. 1*s*.; the interest on investments 35*l*.; the rent of tables 85*l*.; the sale of specimens 148*l*. 17*s*. 11*d*.; the charge for admission to the aquarium (since February 11th, 1891) 30*l*. The subscriptions of annual and life members have increased, and the laboratory is increasingly used by the public both for original investigation and for the obtaining of material for teaching purposes. In addition to the 500*l*. annually granted (during a period of five years) to the Association by H.M. Government, a further sum of 500*l*. has been placed on the estimates for the current financial year. Mr. J. P. Thomasson has offered the sum of 250*l*. for expenses incurred in carrying out observations bearing on the closure of certain extra-territorial waters to beam trawlers by international convention. It is proposed to take advantage of his offer immediately.—The officers elected for the year 1891-92 are: *President*, Prof. E. Ray Lankester; *Council*, Prof. F. Jeffrey Bell, F. Crisp, W. T. Thistleton Dyer, Dr. J. Evans, Prof. C. Ewart, A. C. L. G. Günther, Prof. A. C. Haddon, E. B. Poulton, P. L. Selater, A. Sedgwick, Prof. C. Stewart, and Prof. W. F. R. Weldon; *Hon. Treasurer*, E. L. Beckwith; *Hon. Secretary*, Dr. G. H. Fowler.

MEETINGS FOR THE ENSUING WEEK.
Mon. Royal Institution, 5.—General Monthly.
Fri. Botanic, 8.—Election of Fellows.

Science Gossip.

PROF. RÜCKER will deliver one of the evening discourses during the Cardiff meeting of the British Association, and has chosen 'Electrical Stress' for his subject.

MR. E. W. L. HOLT has been selected by the Council of the Marine Biological Association to carry out an inquiry at the Dogger Bank and on the grounds eastwards of this into the alleged destruction of immature food-fish. Mr. Holt will enter upon his duties on the termination of his present engagement with the Irish Fishery Board.

THE Cambridge Syndicate for Local Lectures has issued a detailed programme for the Extension students who choose to spend a month at Cambridge in the vacation. Practical work in laboratories and museums has been provided for in each of the four sciences, chemistry, physics, physiology, and geology. Two art courses are also promised. A number of single lectures by Prof. Seeley, Prof. George Darwin, and other distinguished men have also been arranged.

FINE ARTS

ROYAL SOCIETY OF PAINTERS IN WATER COLOURS.—THE ONE HUNDRED AND FIFTEENTH EXHIBITION IS NOW OPEN.—3, Pall Mall East, from 10 till 6.—Admission, 1*s*.; Catalogue, 1*s*.
ALFRED D. FRIPP, R.W.S., Secretary.

HOLMAN HUNT'S NEW PICTURE, 'MAY MORNING ON MAGDALEN TOWER, OXFORD'—GAINSBOROUGH GALLERY, 25, Old Bond Street, W.—Open daily, 10 till 6. Admission, 1*s*.

—SOCIETY OF PORTRAIT PAINTERS.—FIRST EXHIBITION at the Royal Institute of Painters in Water Colours, Piccadilly, W. NOW OPEN from 10 to 6.—Admission, 1*s*. F. G. PRANGE, Manager.

WESTMINSTER ABBEY.

THE 'Final Report of the Royal Commission appointed to inquire into the present Want of Space for Monuments in Westminster Abbey' has been issued. It contains a useful, but not quite sufficiently extensive and comprehensive plan of the Abbey and Abbey buildings, and an historical *résumé* of considerable interest (which need not detain us now, as it is mainly condensed from Dean Stanley's books) from the earliest times until the Abbey began to be accepted as a sort of national Walhalla. Such was the waste of space in the last century that there may be room at the western end of the nave for about forty-five coffins, for twenty more in the north aisle, and in various other spots for, say, twelve more. The possible total is not more than ninety or ninety-five, according to the official estimate.

The report, we rejoice to find, deprecates in strong terms the proposal to remove superfluous and incongruous monuments, and does not seem to praise what has been already done in that direction. This is a safe position to take up; but we have already expressed the opinion that, when a new Walhalla is erected, not a few modern cenotaphs and statues, which are out of keeping with the architecture of the church, may as well be removed thither, as they hide older work and overcrowd the church, always provided that this does not lead to anything like "restoration." We should draw the line at, say, 1800.

The report wisely dismisses the notion of using the Cloisters for future monuments, as well as the idea of relegating future burials to St. Paul's. The same fate attends the idea of appropriating (and, of course, spoiling) the Chapter House. Three other schemes are discussed. The first of these, Mr. Pearson's, involves the erection of a new aisle on the north side of the nave, opening thence and the north transept. Although the report does not say so, mankind at large knows that Mr. Pearson has not been happy in his additions to Westminster Hall; and although it cannot be denied that the duplication of the north aisle has ample authority in the histories of other buildings, and, if judiciously contrived, would undoubtedly add

to the picturesqueness and enrich the interior of the church, it is at least equally certain that it would utterly ruin the exterior. As the Archbishop of Canterbury has remarked, this is "the only part of the Abbey in which you see the whole design of the church by itself," all the rest being blocked up by other structures. Of course the new aisle could not be raised above the level of the sills of the existing windows. It would thus be really not an aisle at all, but a sort of lean-to.

Another plan is "the acquisition of a site and the erection thereon of a cloister or chapel to the east and south of Poets' Corner." Here are various remains of great antiquity. A range of modern houses and stables, forming the west side of Old Palace Yard and Abingdon Street, flanks this group of remains from Poets' Corner to Great College Street. Removal of the houses in Poets' Corner and Old Palace Yard, and, say, the first four houses in Abingdon Street would unmask the whole of the remains and reveal the Abbey and its structures as it has not been seen for centuries, and effectually obviate the danger of fire to which the church is exposed on that side. Various schemes pointing in this direction were mooted, without regard to expense, by Sir G. G. Scott and Mr. Fergusson, but were one after the other dropped. Mr. Pearson advocated an alternative and much less expensive plan.

Yet another scheme involves the utilization of a vacant space adjoining to and communicating with the south side of the Great Cloisters, between them and Ashburnham House, which is still further south. Clearing away a few modern structures and trumpery sheds would give an area of about 130 ft. by nearly 40 ft. broad, which has the advantage of being in the very centre of the precinct (it includes the site of the ancient Refectory), and, by means of the Great Cloisters, offers easy access from, and direct communication with the church; it would hide nothing of the church, and, being enclosed by other buildings, would, we may add, cost nothing for its exterior architecture. Mr. Pearson proposes certain "architectural possibilities" for the interior, with which, at present at least, we need not concern ourselves. They are fairly promising, and that is all. It has, however, very considerable, if not fatal, disadvantages: (1) the site is extremely narrow; (2) it admits of no extension on any side; and (3) it would darken some of the windows of Ashburnham House, which is now, alas! used as class-rooms for Westminster School. We doubt if the last difficulty, which the report attempts to minimize, is not much greater than is here alleged. Ashburnham House is an architectural relic worth quite as much as the greater number of the much more ancient ruins which the Poets' Corner site will unveil, and it ought to be respected. On the other hand, were the bulk of Westminster School turned into a day school there would be plenty of room elsewhere for what class-rooms it may in future require. It is this site which the report recommends, and it is signed by Mr. Plunket, Sir A. H. Layard, Sir F. Leighton, Dean Bradley, and Messrs. L. Jennings and A. Waterhouse. Sir A. H. Layard, Sir F. Leighton, and the Dean, in a rider to the report, dissent from that part only which recommends the Refectory site, and urge the advantages of the Poets' Corner site. With this rider we, if the much greater cost of the latter scheme is not an unconquerable objection, very heartily concur. The advantages are otherwise greater all round and far more numerous than those of the Refectory site. There is, of course, no difficulty in bringing the proposed new Walhalla into direct communication with the Chapter House, which would serve as a sort of vestibule to it, and thus with the Abbey church. It would allow of practically indefinite enlargements, and might add a noble architectural feature to Westminster.

SALES.

MESSES. CHRISTIE, MANSON & WOODS sold on the 23rd ult. a *remarque* proof, on vellum, of '1807,' after J. L. E. Meissonier, by Jacquet, for 33*l*.

The same auctioneers sold on the 27th and 29th ult. the following, the property of the late Sir W. R. Drake. Pictures: J. Constable, View on the Stour, Willy Lot's House, 105*l*. J. Crome, Mousehold Heath, with windmill and figures, 236*l*. J. Holland, Verona, 100*l*. G. Morland, A River Scene, with angler, and peasants on a road, 105*l*. G. B. Tiepolo, Actors of the Italian Comedy (a pair), 134*l*. G. Bellini, Portrait of Marsilio Fucino, the translator of Plato, 131*l*. Drawings: C. Fielding, A Lake Scene, with cattle, 65*l*. Sir J. Gilbert, The Crossbowman, 64*l*.

FINE-ART Gossyp.

PAOLO VERONESE's large and vigorous, if somewhat conventional and mannered 'Adoration of the Magi,' No. 268 in the National Gallery, has been covered with glass, an operation which is noteworthy on account of the great size of the panerrequired, 11 ft. 7 in. by 10 ft. 7 in.—which, by the way, had to be obtained in France, such sheets not being procurable in this country; and likewise because this operation is almost the last of its kind required in Trafalgar Square, where only a very few paintings remain unglazed. It is important to observe that the picture is much benefited by being covered, its fine coloration and the wealth of tone for which many of its parts are remarkable gaining depth and force, while the lights seem clearer. The sky, with its hovering angel-children—a passage of great value, and commendable even among Veronese's pictures—looks at once choice and strong.

LAST week we referred to the placing in Room II. of the National Gallery a charming 'Virgin and Child,' by B. Fungai, the gift of Mr. W. Connal, jun. We may add a line of admiration for the beauty of the pattern in gold and white brocade in which the Mother is attired. One of the finest of the kind known to us, it appears to be of Venetian origin, and is a pure and perfect diaper, instinct with the choicest Gothic grace and harmony of line, and betraying but the slightest touch of Orientalism. This circumstance attests that the brocade did not come from a Sicilian loom, while other elements prohibit us from ascribing it to an ultramontane craftsman. The faces of the cherubim have suffered.

MESSES. P. & D. COLNAGHI are about to publish a bright and powerful mezzotint, by Mr. Scott Bridgwater, after Hoppner's capital portrait of Miss Frances Anne, daughter of Sir Henry Vane, and afterwards wife of Mr. Michael Angelo Taylor.

THE annual general meeting of the Society for the Preservation of the Monuments of Ancient Egypt is to be held in the rooms of the Society of Antiquaries on the 14th inst., at 5 o'clock P.M.

SIR G. MACLEAY, K.C.M.G., a wealthy colonist, who died the other day at the age of eighty-one, about a quarter of a century ago spent some time in Asia Minor, having a desire to promote excavations at Sardis, from which he expected great results, which, however, were not obtained.

THE Union des Arts Décoratifs has proposed to the French Government that it should reconstruct and make available as a museum and exhibition, the ruins of the Cour des Comptes, which, not unadvisedly, we think, have been retained as the Commune left them on the Quai d'Orsay. Large trees have sprung up and flourish exuberantly on the space within the wrecked walls of this once noble edifice, and round about it. The Union offers to

spend three millions of francs (not nearly enough, by the way), to instal the Musée des Arts Décoratifs, its administration, &c., there, and at the end of fifteen years to surrender the building and its contents to the State. Considering the number of *musées* and the like educational apparatus the French Government is already burdened with, it is not likely this scheme will take effect, at least at the national expense.

OUR congratulations, and those of all lovers of fine art in engraving, are due to M. Henriquel-Dupont, who has just attained his ninety-fourth year. He is the *doyen* of the Académie des Beaux-Arts, and an Honorary Royal Academician. In 1849 he succeeded to the *fautuil* of Richomme.

M. MERCIÉ, the famous sculptor, has been elected to the Académie des Beaux-Arts in the place of M. Chapu.

M. A. FALGUIÈRE's beautiful 'Diane,' No. 2498 in the Jardin de l'Exposition des Champs Elysées, has been bought by a barrister of Buenos Ayres, who intends offering it to the Argentine Republic for erection in his native city, where the donor is an eminent barrister.

MUSIC

THE WEEK.

CRYSTAL PALACE.—Handel Festival.
ROYAL ITALIAN OPERA.—'Marta.'
ST. JAMES'S HALL.—Philharmonic Concerts. Richter Concerts.

THE danger of forecasting events was conspicuously exemplified by the closing performance at the Handel Festival. Last week we ventured to predict that the gathering would be the most artistically successful of the entire series, but the final result showed that this view was too sanguine. It was scarcely possible to believe, in the rendering of the first and second choruses in 'Israel in Egypt,' that the same choir was taking part that had given such wonderfully fine, indeed unsurpassable, performances in 'The Messiah,' and to a less extent in the selection. Why the intonation should have been so painfully false it is impossible to say. These, however, were the worst efforts, though the chorists were by no means perfect in "And with the blast of thy nostrils" and "The people shall hear." On the other hand, the "Hailstone," "But the waters," "The horse and his rider," and "Thy right hand, O Lord," were given with the utmost power and majesty. With regard to the solos, Madame Belle Cole was exceedingly commendable in the contralto airs, which she sang with true Handelian purity of style, and without alteration of the text. Mr. Lloyd gave his magnificent rendering of "The enemy said," and, much against his will, eventually accepted an encore. Miss Macintyre seemed scarcely at her ease in "Thou didst flow"; and "The Lord is a man of war" failed to make its accustomed effect as rendered by Messrs. Bridson and Brereton.

That 'Israel in Egypt' is the most popular work at the Handel Festival was again proved, the attendance being the largest of the week. As given on the Handel orchestra at Sydenham the effect of the work is nothing short of stupendous; but it must be remembered that the size and proportions of the executive are utterly unlike those which prevailed until the Sacred Harmonic Society performed the oratorio for the first time in its entirety since the composer's

death. Let us glance for a moment at the history of the work. 'Israel' was first performed at the King's Theatre in the Haymarket on April 4th, 1739, and evidently did not please, as at the repetition a week later it was announced that "the oratorio will be shortened and intermixed with songs." At subsequent performances during the composer's life, and for a long period after his death, it was given with all sorts of interpolations and omissions. These are historical facts, and the interpretation usually placed upon them is that to the growth of musical feeling is due the estimation in which the oratorio is now held. We venture to think, however, that it is because the establishment of our large choral societies enables it to be performed in a manner impossible of attainment at any period anterior to, say, 1840. It would be a curious and interesting, though not an agreeable experience in an aesthetic sense, if those who clamour for the performance of Handel's works precisely as they were heard in his own time could for once have their desires fulfilled. There is no insurmountable difficulty in the way. It would be an inexpensive matter to re-manufacture the old-fashioned reed instruments with all their imperfections; the strings could be tuned down to eighteenth century pitch; and a harpsichord and a small organ adapted to the unequal temperament could be secured. Then, with a choir and orchestra of the proper size, a fair estimate could be formed of 'Israel in Egypt' as it sounded in the time of powder and patches. The experiment would be odd and, as we have said, interesting, but that it would be doing any honour to Handel few surely would admit; rather does his memory receive due reverence when, as at last week's performance, it is proved beyond cavil that his sublime ideas are made more and more manifest according to the magnitude of the forces brought to bear upon them. Although we cannot confirm the opinion we gave last week that the festival would prove the finest of the series, it was, on the whole, a striking success. The attendance, however, fell short of any festival since that of 1880, the total number present being 80,796. It is scarcely necessary to add that whatever measure of artistic triumph was attained was due to Mr. Manns, who once more proved himself unsurpassable as a conductor of these gigantic musical functions.

The revival of Flotow's 'Marta' at Covent Garden on Friday last week was no more successful in a substantial sense than that of 'Lucia' on the preceding Wednesday. The tuneful work which delighted our fathers now sounds faded and old-fashioned, and it is not at all likely to be retaken into public favour. Mlle. Mravina vocalized the part of the heroine with delightful purity and freshness, and Signor Ravelli was, of course, competent as Lionel. Mlle. Giulia Ravogli, though ill suited to the part of Nancy, sang the music very well, and M. Édouard de Reszke gave all possible effect to that of Plunkett.

The Philharmonic Concerts came to an end for the season last Saturday afternoon with a programme which did not contain any novelties. The least familiar work was Grieg's overture 'Im Herbst,' Op. 11, first performed in England under the composer's direction at the Birmingham Festival in

1888. It received a fair amount of justice from the Philharmonic orchestra, but the rhythm and accents might have been more strongly marked. M. Franz Ondricek gave his fine performance of Beethoven's Violin Concerto, a tendency to indulge too freely in the *tempo rubato* being the only defect in his playing. A remarkably delicate and refined performance of Chopin's Piano-forte Concerto in E minor was given by Madame Marguerite de Pachmann, her touch closely resembling that of her gifted husband. A little more spirit might, perhaps, have been infused into the last movement; but after all Chopin's music, at any rate in this instance, does not gain by storm and stress. The love duet from Mr. Cowen's opera 'Thorgim' was to have been sung by Mlle. Zélie de Lussan and Mr. Barton McGuckin; but the first-named artist was unable to appear, and in its place Mr. McGuckin gave a spirited rendering of Gounod's hackneyed air "Lend me your aid." Beethoven's Symphony in F, No. 8, completed the scheme. The directors of the society and Mr. F. H. Cowen, their conductor, may be fairly congratulated on the success of the season. Only one important mistake was made, that of accepting Signor Sgambati's 'Sinfonia Epitalamia'; and the programmes generally as well as the standard of excellence attained in interpretation may be regarded as highly satisfactory. The orchestra has again proved itself the finest instrumental force in the United Kingdom.

The Richter Concert last Monday was given in conjunction with the Wagner Society, whose executive, we presume, wished to prove that admiration of the Bayreuth master does not necessitate the ignoring of other composers' claims to regard. At any rate, the programme contained two complete symphonies, and only three minor selections from Wagner's music dramas. These last were the prelude and closing scene from 'Tristan and Isolde,' Elizabeth's greeting from 'Tannhäuser,' and Senta's ballad from 'Der Fliegende Holländer,' the vocal pieces being effectively rendered by Madame Nordica. The first of the symphonies was Haydn's in D, No. 11 of the Salomon set, generally known as the 'Clock,' on account of a figure in the *andante* suggesting the movement of a pendulum. It was a happy thought to play the work with a small orchestra, scarcely larger than that for which Haydn wrote, and as the exquisitely refined performance evidently delighted the audience, it would be well to give other symphonies of the period under similar conditions. There could not be a greater contrast than that between this clear and genial work and Bruckner's Symphony in D minor, which concluded the concert. When the Austrian composer's Seventh Symphony, which first brought his name into note, was performed at the Richter Concerts in May, 1887 (*Athen.* No. 3109), we said that, although it seemed obscure, over elaborated, and, in parts, hideously ugly, it would be well to withhold final judgment until after a second hearing, bearing in mind the success of the work in Germany. Similar remarks may apply in the present instance, as, although the D minor Symphony failed on its first production at Vienna in 1876, it was extraordinarily successful when presented in

a revised form last winter. According to Mr. C. A. Barry, who supplied a masterly analysis on Monday, "Critics who formerly condemned it have recanted, and confessed their inability on a first hearing to assess the true value of a work laid out on such gigantic lines, so profound, and abounding in so many scholastic devices, and, after a further hearing and studying the score, have joined the ranks of Bruckner's admirers. Let us, therefore, take a lesson from them, and listen to the new symphony with patience and forbearance." Acting on this sound advice, it will be sufficient to state that on a first hearing the impression left on the mind was that the opening movement is a pale reflection of the corresponding section of Beethoven's No. 9 in the same key; the *adagio* in E flat chiefly remarkable for frequent and apparently unmeaning changes of tonality; the *scherzo* lively and piquant, but unnecessarily restless; and the *finale* painfully chromatic and discursive, the second subject being first introduced in F sharp major and subsequently in A flat, both keys being almost as remote as possible from D minor. Bruckner's Seventh Symphony has never been repeated; possibly a better fate is in store for the equally paradoxical work performed on Monday evening.

MINOR CONCERTS.

THE programme of Herr Schönberger's pianoforte recital on Thursday last week at St. James's Hall included Beethoven's Thirty-two Variations in C minor, Weber's now rarely heard Sonata in A flat, Taussig's distortion of Bach's Organ Toccata and Fugue in D minor, and smaller pieces by Haydn, Mozart, Mendelssohn, Schubert, and Schumann. Speaking generally, Herr Schönberger's playing was artistic, but we have no space to enter into details.

On the same afternoon Mr. Frederick Dawson gave his second recital at the Steinway Hall, and was heard to much advantage in Schumann's 'Carnaval,' Weber's Sonata in C, Sterndale Bennett's 'Three Musical Sketches,' and in pieces by Chopin, Schubert, and Mendelssohn.

At the second annual concert by the Welsh Ladies' Choir, under the direction of Mrs. Clara Novello Davies, in St. James's Hall on the same evening, a new cantata, entitled 'The Mountain Rose,' composed by Mr. J. L. Roedel, was performed. The singing of the choir was marked by a large amount of vigour, and the tone produced was most bright and penetrating, though by no means unsympathetic. Of the miscellaneous portion of the programme, in which Madame Amy Sherwin, Mlle. Janotha, Signor Foli, and other artists took part, it is unnecessary to speak.

M. Joseph Wieniawski's pianoforte recital at St. James's Hall on Friday last week unfortunately clashed with the Handel Festival, and we can, therefore, only note that the programme consisted entirely of his own compositions, including a sonata for piano and violoncello and a number of smaller pieces.

The programme of Mr. Augustus Harris's second operatic concert at the Albert Hall last Saturday afternoon was of the ordinary type, and was only noteworthy for the appearance of Signorine Rosina and Bice Cerasoli, two very juvenile Italian pianists, aged eight and ten respectively. They appear to be clever little girls, but their public appearance was altogether premature, and it is to be hoped will not be repeated. Nothing else in the concert calls for remark.

At his third recital, on Tuesday afternoon, M. Paderewski gave a remarkably

intelligent rendering of Beethoven's 'Sonata Appassionata,' and was also heard at his best in Chopin's Polonaise in A flat, and one of the nocturnes; but he played Schumann's 'Carnaval' and Schubert's Impromptu in E flat, Op. 142, No. 3, in a superficial though showy manner. An extra recital has been arranged for Saturday next, when the programme will be formed entirely of Chopin's works.

The latest new pianist, M. S. Stojowski, who gave a recital at the Princes' Hall on Wednesday afternoon, is a Pole by birth, as his name implies, but he has studied at the Paris Conservatoire, where he obtained the Grand Prix de Rome. We understand that he is only twenty-one years of age, and therefore cannot as yet be regarded as an experienced artist. His manipulation in Beethoven's Sonata in F, Op. 54, and Schumann's 'Études Symphoniques' was excellent; but there was little evidence of his possession of higher attributes, his manner generally being cold and impassive. M. Stojowski's compositions show some promise.

Musical Gossip.

MUSICALLY, 'The Nautch Girl,' produced at the Savoy Theatre on Tuesday, is unquestionably a disappointment. Mr. George Dance's libretto is humorous in idea and, to a certain extent, in treatment, the method recalling in a shadowy manner that of Mr. W. S. Gilbert; but Mr. Edward Solomon's score is decidedly trivial, and deficient in those artistic qualities which placed Sir Arthur Sullivan's comic operas on a far higher plane than those of any other contemporary composer, English or foreign. The melodies are flimsy, the part-writing very thin, and the orchestration for the most part primitive, though noteworthy for tricky effects, some of which are undoubtedly clever. To criticize the work in detail is unnecessary, as it does not rank above the level of ordinary *opéra-bouffe*. Miss Lenore Snyder, the representative of the titular part, cannot be commended for her vocalization, though personally she is attractive. The best impersonations are those of Miss Jessie Bond, Mr. Courtice Pounds, Mr. Rutland Barrington, Mr. Frank Thornton, and Mr. W. H. Denny. The opera is mounted at much greater expense than was ever incurred over any of the Gilbert and Sullivan series, and the general performance is worthy of Mr. D'Oyly Carte's theatre.

WE have received an outline programme of the arrangements for the forthcoming Birmingham Festival, which will take place on October 6th, 7th, 8th, and 9th. The performances will be as follows: Tuesday morning, 'Elijah'; evening, Dr. Mackenzie's new 'Veni Creator,' Beethoven's Violin Concerto, to be played by Herr Joachim, Brahms's Symphony, No. 3, in F and C. Wednesday morning, Bach's 'St. Matthew' Passion Music; evening, Prof. Villiers Stanford's new oratorio 'Eden,' a work of really great interest alike in a literary and a musical sense, the book being adapted from Milton by Mr. R. S. Bridges. Thursday morning, 'The Messiah'; evening, a miscellaneous programme, including a large number of minor works of interest. Friday morning, Dvorák's new Requiem and Beethoven's Seventh Symphony; evening, Berlioz's 'Faust.' The principal vocalists engaged are Mesdames Albani, Anna Williams, Brereton, Macintyre, Hilda Wilson, and Hope Glenn; and Messrs. Lloyd, McKay, Santley, Brereton, and Henschel. The orchestra will consist of about 124 and the chorus of 370 performers, and Herr Richter will be the conductor, as at the two previous festivals.

MR. ALEXANDER GARDNER has in the press a treatise on Byzantine music, by the Rev. S. G. Hatherley, in which a further endeavour will be made to clear up some of the difficulties concerning Eastern music generally.

In view of the approaching Bayreuth perform-

ance, attention may be called to a little pamphlet entitled 'The Themes of Tannhäuser,' translated by Mr. William Ashton Ellis from the German of Arthur Smolian (Chappell & Co.). The matter contained in it has appeared in the *Bayreuther Taschenbuch*, and it gives an analysis of the opera with the *Leitmotive*, in the manner adopted by Herr von Wolzogen.

CONCERTS, &c., NEXT WEEK.

- Mon. Mrs. Albert Barker's Matinée, 3, Portman Rooms.
 — Madame Mary Cummings's Concert, 3, Pelicote Grove.
 — Mile. Gwynedd Valling's Concert, 8, Portman Rooms.
 — Trinity College Students' Concert, 8, Princes' Hall.
 — Richter Concert, 8.30, St. James's Hall.
 — Royal Italian Opera.
 — Madame de Fachmann's Pianoforte Recital, 3, St. James's Hall.
 — Miss Nettie Carpenter and Mr. Leo Stern's Chamber Concert, 3.30, Steinway Hall.
 — Mile. Marie de Lido's Annual Concert, 8.30, Portman Rooms.
 — Tonic Sol-fa Jubilee Service, 7, St. Paul's Cathedral.
 — Royal Italian Opera.
 — Signor Michele Esposito's Pianoforte Recital, 3, Princes' Hall.
 — Royal Italian Opera, State Performance.
 Tues. Madame B. D'Alton's Concert, 3, Steinway Hall.
 — Command Performance of 'The Golden Legend,' &c., 8.30, Albert Hall.
 — Royal Italian Opera.
 Fri. Miss Liza Lehmann's Vocal Recital, 3, Princes' Hall.
 — Mr. Edwin Holland's Annual Concert, 3, St. George's Hall.
 — Royal Italian Opera.
 Sat. M. Paderewski's Chopin Recital, 3, St. James's Hall.
 — London Conservatoire Students' Concert, 8, Princes' Hall.
 — Royal Italian Opera.

DRAMA

THE THEATRE AT MEGALOPOLIS.

June 30, 1891.

NOTHING daunted by their recent defeat at Megalopolis, Mr. Ernest Gardner and his colleague proceed, in last week's *Athenæum* (June 27th), to conclusions respecting the theatre lately excavated at Eretria by the American School which are something worse than "premature." Mr. Gardner is evidently ignorant of—or else he wilfully ignores—the facts and theories so ably put forward by Mr. Andrew Fossom, the excavator of the theatre, at one of the March meetings of the American School at Athens; these views were subsequently approved of by Dr. Dörpfeld when he visited the theatre on May 8th—an occasion on which I was present. Those *Skenengebäude* which Mr. Gardner mentions as being on a level "with the top of the Vitruvian proscenium" are shown by their masonry to be of earlier date than the proscenium. The original *skēne* was constructed on the natural level of the soil, at an epoch when the *theatron* or places for the spectators probably consisted of wooden seats (*ικρία*, *ξύλα*) propped up by scaffolding. Later, when it was thought advisable to replace the old wooden benches by a *theatron* of stone, the whole orchestra was sunk to a depth of several feet in order to gain, in this level tract of country, the solid support of a bank of earth for the new stone tiers. The columned proscenium was constructed on a level with this new orchestra, but the older *skēne* buildings might still be utilized if connected, as they actually were, with the new part of the theatre by means of a staircase. This arrangement will easily be understood from the plans which are shortly to appear in the *American Journal of Archaeology*. The discovery of the Eretria theatre, following so closely upon that of Megalopolis, affords a startling illustration of the practice of sinking the orchestra, by which Dr. Dörpfeld explains the alteration in the orchestra level at Megalopolis, which led to the addition of three lower steps to the already existing stylobate of two steps.

In the earlier part of his letter Mr. Gardner assumes, with amusing perversity, that Dr. Dörpfeld's change of opinion as to the exact place where the *scenae frons* would be found is to be measured with the gross error by which the imagined *logeion* disappears altogether. To one who was privileged to hear, in the actual Megalopolis theatre, Dr. Dörpfeld's triumphant refutation of the attack made upon him in the *Journal of Hellenic Studies* (October, 1890), his suggestion that he should join the English excavators

"in making a common statement" must appear as prompted only by a desire to spare young and inexperienced adversaries. Therefore Mr. Gardner's present attitude is as ungenerous as it is futile. The *logeion* has gone with the wall that formed its support at the back, whereas the *scenae frons* has been discovered, as Dr. Dörpfeld unhesitatingly declared that it would be. In the face of these indisputable facts it would be wiser of Mr. Gardner and his colleague not to remind people, by dwelling on the question of the steps, that it was their own misleading plan which induced the error, and that it was left wholly to Dr. Dörpfeld to point out that the lower steps could not possibly, any more than the wall at the back, belong to the original structure.

EUGÉNIE SELLERS.

Dramatic Gossip.

THE programme supplied by M. Mayer at the Royalty has failed to stir a languid public, and the performances have attracted little attention. M. Mayer, for the last week of French plays, has unfortunately cut out 'Ruy Blas,' 'Œdipe Roi,' and 'Andromaque,' and has concluded his season with two representations of 'Les Surprises du Divorce'!

THE opening night of the Daly Company at the Lyceum will be the 7th of September. Terry's Theatre will reopen in October with a new play by Mr. Pinero.

AN effort, gallant rather than promising, to struggle against untoward influence has been made at the Strand in the revival of 'Katti; or, the Family Help,' a rendering by Mr. Charles S. Fawcett of M. Meilhac's 'Gotté.' In converting, however, into a species of variety entertainment a four-act comedy, author and manager have been unhappily inspired. The songs and dances of Miss Alice Atherton as Katti, otherwise Gotté, are as inappropriate as they are comic; and the difficulties and sorrows of Mr. Willie Edouin as Finnikin Fluffy (Courtebec), though they cause much laughter, inspire little faith. 'Katti,' so far as London is concerned, was first produced by Mr. Edouin at the Strand in February, 1888.

'MRS. ANNESLEY,' a three-act drama by Mr. J. F. Cooke, produced on Wednesday afternoon at the Criterion, is a powerful if rather gloomy story of poisoning. Without being quite strong enough to fill a London theatre, it is much above the level of pieces given on similar occasions, and it furnished opportunity for some good acting. As the heroine Miss Beatrice Lamb gave proof of originality and subtlety. Her physical and intellectual gifts are such that her prolonged absence from the stage is a matter of regret. Miss May Whitty and Messrs. Bassett Roe, Herbert, Harrison, Coutts, Allan, and Duval were included in an effective cast.

'THE RULE OF THREE' is the title of a perplexing melodrama with a wholly inconceivable plot, produced on Tuesday afternoon at the Shaftesbury Theatre. Clever acting on the part of Miss Alma Murray and Mr. Fuller Mellish failed wholly to reconcile to the public extravagant situations and commonplace dialogue.

TO CORRESPONDENTS.—C. K.—P. A. S.—W. W.—J. K.—R. C.—G. E. E.—W. R.—G. F. W.—F. S. D.—C. A. W.—N. C.—J. H. H.—R. R.—J. C. W.—E. E. M.—A. O. R.—S. W.—received.

No notice will be taken of anonymous communications.

Erratum.—P. 828, col. 2, line 29, for "harm that smiles" read hour that smiles.

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